COURSE SCHEDULE

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Spring 2012

www.sfai.edu

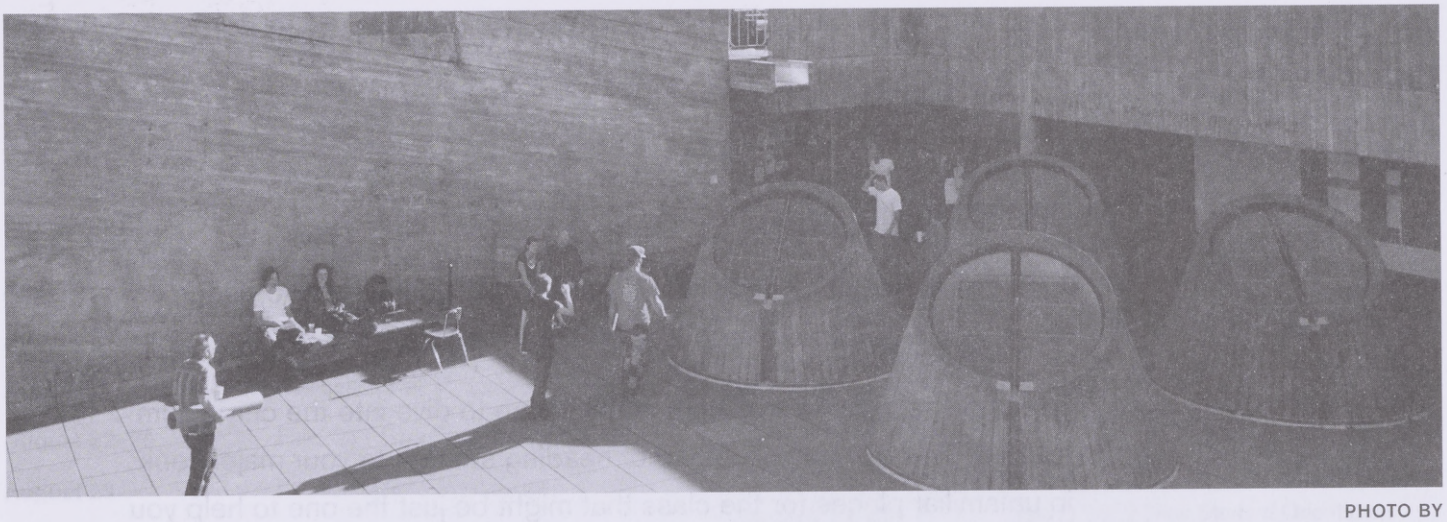

PHOTO BY
TODD HIDO

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COVER ARTWORK
JOSE LUIS HERNANDEZ
BFA, Painting
Silvestre, 2011

LETTER FROM THE DEAN OF ACADEMIC AFFAIRS

Dear Students:

A course schedule can seem like just another administrative document. But it would be a mistake to look at it that way.

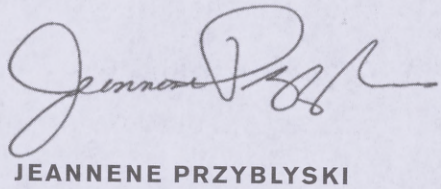
Each course schedule is really an invitation to dive into the curriculum at SFAI: This semester, instead of heading straight to your major, look in unfamiliar places for the class that might be just the one to help you stretch your practice or begin to answer a question you have about the world. Try something completely new or pick the class that will best help you to figure out how to build on the skills you've already worked so hard to acquire.

Read creatively, a course schedule can be a road map to knowledge, and navigating it an exercise in what the Situationist Guy Debord called "psychogeography"–using unanticipated opportunities and perhaps unexamined needs and desires to shake you off the beaten path and help reorient you to new possibilities.

So don't just follow the same old road. We've built in highlights including "Pathways to Study," "Featured Classes & Programs" and "We Asked the Faculty" to help you to explore new directions for your work and learning.

All of us in Academic Affairs –faculty and staff–worked hard on this semester's course offerings. And all of us are here to help you make the best possible choices. Ask us. Seek advice from the undergraduate or graduate advising teams. Be an active builder of your educational path. Or to invoke Debord again, dare to "deviate," and don't just drift.

All my best for a wonderful and productive semester,



JEANNENE PRZYBLYSKI
Dean of Academic Affairs

ACADEMIC CALENDAR

FALL 2011

August 1	Fall 2011 tuition due
August 18–19	New International Student Orientation
August 21	Residence Hall Move-In
August 22–26	Fall 2011 New Student Orientation
August 29	Fall semester classes begin
September 5	Labor Day Holiday
September 12	Last day to add/drop Fall 2011 classes
October 10–14	Midterm Grading Period
November 9–1	Spring 2012 priority registration for continuing MA, MFA, and PB students
November 11	Last day to withdraw from courses with a "W" grade
November 14–17	Spring 2012 priority registration for continuing BA and BFA students
November 21	Spring 2012 early registration for new students begins
November 24–25	Thanksgiving Holiday
November 28	Spring 2012 early registration for non-degree students begins
December 9	Fall semester classes end

SPRING 2012

January 2	New Year's Day Holiday
January 3	January intensive classes begin
January 3	Last day to add/drop January intensive classes
January 3	Spring 2012 tuition due
January 12–13	Spring 2012 New Student Orientation
January 13	January intensive classes end
January 14–15	Low Residency MFA Winter Reviews
January 16	Martin Luther King Holiday
January 17	Spring semester classes begin
January 30	Last day to add/drop Spring 2012 classes
February 20	Classes in session (President's Day not observed)
February 27–March 2	Midterm Grading Period
March 12–16	Spring Break
April 4–5	Summer and Fall 2012 priority registration for MA, MFA, and PB
April 6	Last day to withdraw from courses with a "W"
April 9–12	Summer and Fall 2012 priority registration for BA and BFA students
April 9–13	MFA Reviews
April 14	Graduate Open Studios
April 23–28	MA Collaborative Projects
May 4	Spring semester classes end
May 7	Summer and Fall 2012 early registration for new students begins
May 7–8	MA Symposium
May 11	Undergraduate Spring Show Opening
May 11	Vernissage: MFA Exhibition Opening
May 12	Commencement Ceremony
May 14	Summer and Fall 2012 early registration for non-degree students begins

Features

Faculty-Led Program:
Prospect New Orleans

Faculty-Led Program:
The Hababa Bienal:
An Alternative from the
Perspective of Difference

Radical Directing

We Asked the Faculty

Pathways to Study

NG-299-1
PROSPECT NEW ORLEANS
KEITH BOADWEE
PREREQUISITE: ARTH-101

This week-long intensive will take place in New Orleans during Prospect.2, the second edition of the international contemporary art biennial. Students will have a chance to view a broad spectrum of art representing many influential practitioners from around the globe. Much of the work on view at Prospect.2 will be site-specific and will provide students with an opportunity to develop a deeper understanding of how art functions outside of the white cube and can be tailored to meet the requirements of a specific context. The class will engage with the administrators and representatives of Prospect.2, and will also visit the studios of local artists. While viewing and engaging with Prospect.2 will be the dominant focus of the class, students will also examine post-Katrina New Orleans and look at the response to this crisis, especially as it relates to arts and culture in the city. Students will spend a day of this trip working on a project that directly addresses community building.

Satisfies New Genres Elective
Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-campus Study Requirement

Program Course Fee: $1,620
The program course fee does not include a round-trip flight to New Orleans or meals.

Accommodations will be provided by the Royal Street Courtyard, a bed and breakfast located walking distance from the French Quarter, the French Market, and Bourbon Street.

Students interested in applying for Prospect New Orleans are encouraged to attend an information session and should email Sarah Ewick, Director of Academic Administration at sewick@sfai.edu for a Faculty-Led Program Application. **Applications must be received by Monday, October 10 along with required materials listed on the application.** Student applications will be reviewed by the Faculty-Led Program Leader in conjunction with Academic Affairs. Prior to submitting the application, all students are required to meet with Financial Aid.

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Above photo: *Air view of portion of New Orleans, c. 1951.* Photograph courtesy of the U.S. Army Corps of Engineers, New Orleans District

NG-512-1

THE HABANA BIENAL: AN ALTERNATIVE FROM THE PERSPECTIVE OF DIFFERENCE

TONY LABAT AND JEANNENE PRZYBLYSKI

PREREQUISITE: OPEN TO SECOND-YEAR GRADUATE STUDENTS

SFAI is excited to accept an invitation from the Instituto Superior de Arte (ISA) to participate in the 11th Havana Biennial during the Spring 2012 semester. NG-512-1 *The Habana Bienal* is a unique opportunity for second-year graduate students to learn about global issues in contemporary art while experiencing the arts and culture of Cuba—a nation that has been divided from the US through embargo since the early 1960s.

Graduate students enrolled in the *The Habana Bienal* will meet at SFAI during the Spring 2012 semester and travel to Cuba May 13–25, 2012. The class will research, develop, and create work in collaboration with students and faculty at ISA. Students will engage with ISA Prof. Rene Franciso, as well as with curators and historians, visit artists' studios, attend lectures and panels, and participate in other educational activities presented by the Biennial.

Professor Tony Labat first took a class to Havana for the Biennial in 1999 and since then has continued to maintain and build upon relationships with artists, curators, and historians that will provide a rich network for resources, inspiration, and dialogue as students engage with local artists. Dean Jeannene Przyblyski has a longstanding artistic and scholarly interest in global cities. As Director of the Bureau of Urban Secrets, she has led cultural interventions and written on urban cultural politics in cities around the world.

Program Course Fee: $2,205
The program course fee includes a round-trip flight to Cuba, accommodations, and visa fees.

Students interested in applying for *The Habana Bienal: An Alternative from the Perspective of Difference* are encouraged to attend an information session and should **email Sarah Ewick, Director of Academic Administration, at sewick@sfai.edu for a Faculty-Led Program Application. Applications must be received by Monday, October 24 along with required materials listed on the application.** Student applications will be reviewed by the Faculty-Led Program Leaders in conjunction with Academic Affairs. Prior to submitting the application, all students are required to meet with Financial Aid.

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Above photo: The Catedral de la Virgen María de la Concepción Inmaculada de La Habana (Cathedral of The Virgin Mary of the Immaculate Conception). Photo by Tony Labat, 2011

RADICAL DIRECTING

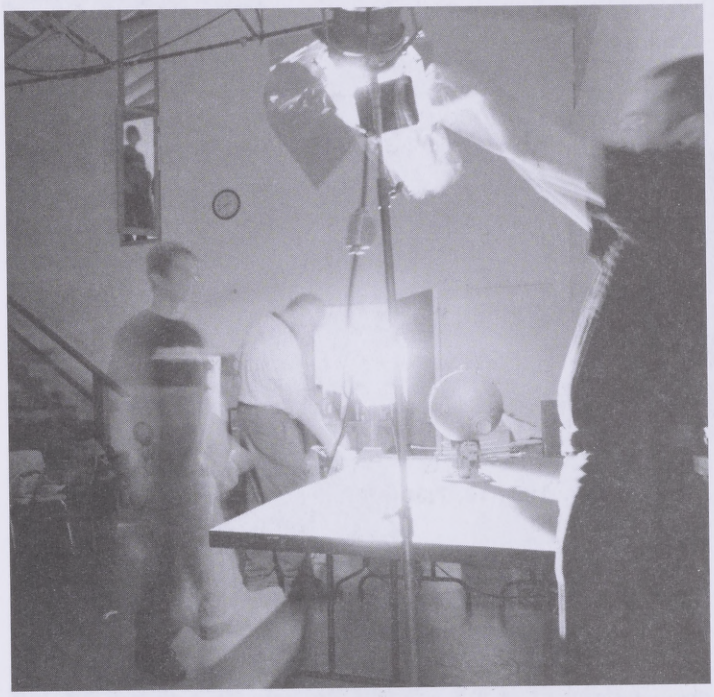


PHOTO BY
TODD HIDO

In Spring 2012, SFAI will present six events that focus on radical approaches to cinema. All events are free and open to the public and will be held Wednesday evenings at 7:30 pm in the SFAI lecture hall at 800 Chestnut Street.

This Radical Directing Series is part of a course offered in the Spring 2012 semester and taught by Lynn Hershman Leeson. For more information on the course, please see page 69 of the course schedule.

February 1	Gene Youngblood
February 15	Shari Frilot
February 29	Terry Zwigoff
March 7	Dan Geller and Danya Goldfine
April 4	Eleanor Coppola
April 18	Carroll Ballard

Wednesday, February 1, 7:30 pm
"Secession from the Broadcast:
The Internet and the Crisis of Social Control"
Gene Youngblood
Author / Critic

Gene Youngblood is an internationally known theorist of media arts and politics, and a respected scholar in the history and theory of alternative cinemas. His *Expanded Cinema* (1970), the first book to consider video as an art form, was seminal in establishing media arts as a recognized artistic and scholarly discipline. He is also widely known as a pioneering voice in the media democracy movement. This lecture is about what is at stake in the epic struggle for control of the Internet, and what we must do to release its revolutionary potential.

Youngblood has received research grants from the Rockefeller Foundation, the Andy Warhol Foundation, and the National Endowment for the Arts. He has taught at the California Institute of the Arts, Columbia University, the School of the Art Institute of Chicago, UCLA, USC, and the College of Santa Fe in New Mexico.

Gene Youngblood's visit is co-sponsored by the San Francisco Art Institute and San Francisco Cinematheque. He will also appear at Yerba Buena Center for the Arts on Friday, February 3, 7:30 pm to present "Secession from the Broadcast: The Internet and the Crisis of Social Control." Program presented by San Francisco Cinematheque.

Wednesday, February 15, 7:30pm
Shari Frilot
Senior Programmer, Sundance Film Festival

Shari Frilot is curator of the Sundance Film Festival's New Frontier program, an exhibition and commissioning initiative that focuses on cinematic work being created at the intersections of art, film, and new media technology. As the programer and curator, Frilot reviews work from new artists, decides which innovative projects she wants to put in front of the Sundance audience, and works to answer the question: How to show film art in an art film context?

Previously, Frilot was the Festival Director of the MIX festival in New York and Co-Director of Programming for OUTFEST. She is also a filmmaker, of works including *Strange & Charmed, A Cosmic Demonstration of Sexuality*, and the feature documentary *Black Nations/ Queer Nations?*. She is the recipient of multiple grants, including from the Ford Foundation and the Rockefeller Media Arts Foundation.

Wednesday, February 29, 7:30pm
Terry Zwigoff
Director

Terry Zwigoff is an American filmmaker best known for two popular small budget films, both arising out of the world of underground or alternative comics: the documentary *Crumb* (1994), about underground comics figure Robert Crumb, and the feature *Ghost World* (2001), based on the comic book by Daniel Clowes. Zwigoff won the Sundance Grand Jury Prize for Best Documentary with *Crumb* and was nominated for an Academy Award for the screenplay of *Ghost World*. His most recent film was *Art School Confidential*.

Wednesday, March 7, 7:30pm
Dan Geller and Dayna Goldfine
Director/Producers

For over twenty years, Emmy-award winning directors/producers Dan Geller and Dayna Goldfine have jointly created critically-acclaimed multi-character documentary narratives that braid their characters' individual personal stories to form a larger portrait of the human experience. Their most recent film, the award-winning *Something Ventured* (2011), premiered at SXSW in March, and is slated for broadcast as well as educational distribution worldwide. Geller and Goldfine's work also includes *Ballets Russes* (2005), which appeared on a dozen critical "10 Best Films" lists, including those of *Time Magazine* and the *Los Angeles Times*; *Now and Then: From Frosh to Seniors* (1999), which aired on PBS as the lead program of the Independent Lens series; *Kids of Survival: The Art and Life of Tim Rollins + K.O.S.* (1996), which received two national Emmy Awards; *FROSH: Nine Months in a Freshman Dorm* (1994); and *Isadora Duncan: Movement from the Soul* (1988). Geller and Goldfine are currently in post-production on *Satan Came to Eden: The Galapagos Affair,* a murder mystery documentary set in the Galapagos Islands circa the 1930s.

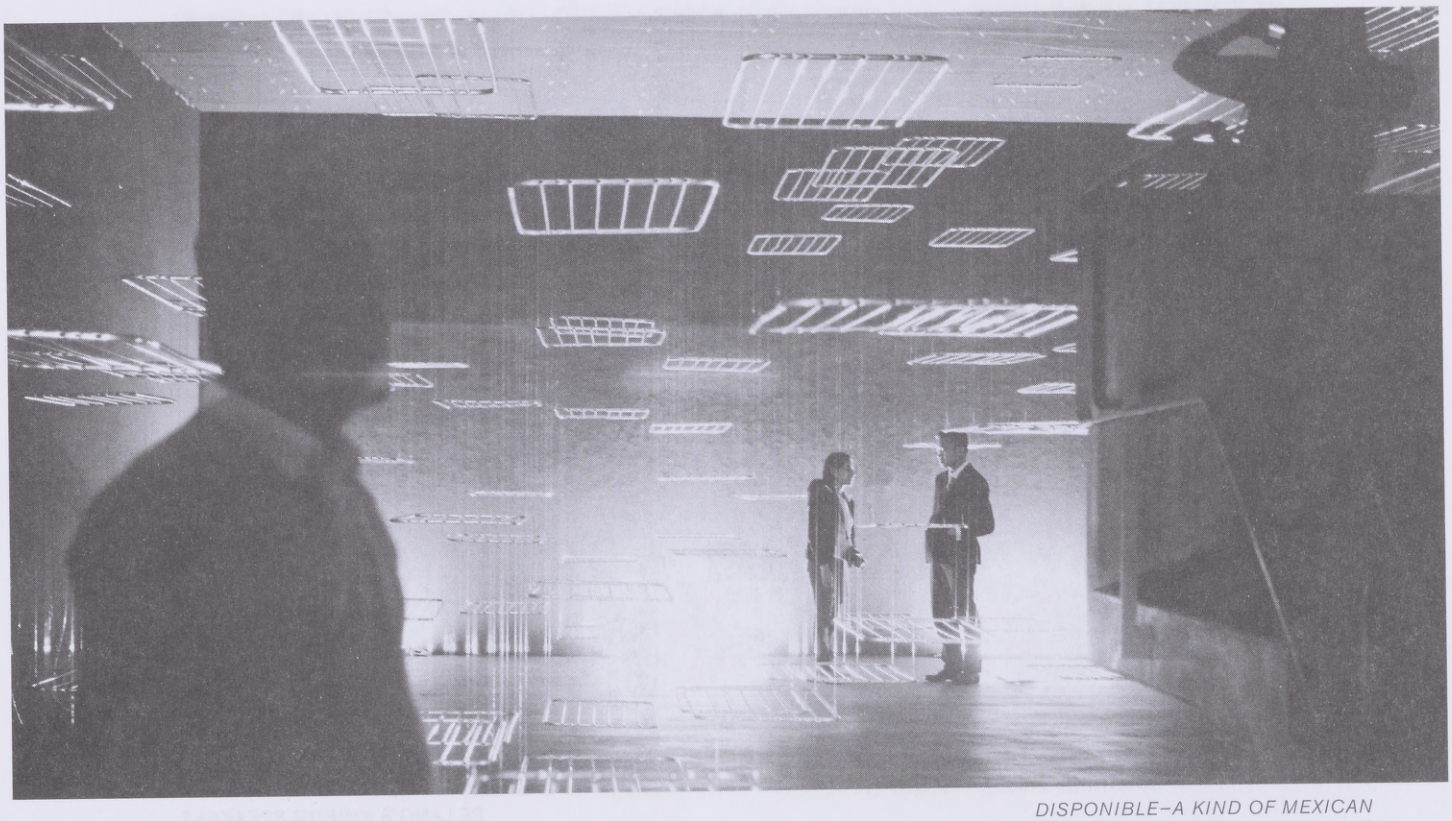
Wednesday, April 4, 7:30pm
Eleanor Coppola
Artist

Eleanor Coppola is an accomplished filmmaker, author, and artist. The wife of director Francis Ford Coppola, she kept extensive notes during the making of *Apocalypse Now*, which were published in 1979 as *Notes on the Making of Apocalypse Now*. She also shot behind-the-scenes film which in 1990 was turned into *Hearts of Darkness: A Filmmaker's Apocalypse*. She and her 1990 co-directors, Fax Bahr and George Hickenlooper, were awarded an Emmy Award for "Outstanding Individual Achievement - Informational Programming – Directing." Coppola has also designed costumes for the Oberlin Dance Collective and shows her artwork internationally.

Wednesday, April 18, 7:30pm
Carroll Ballard
Director

Carroll Ballard's feature directorial debut was *The Black Stallion* (1979), an adaptation from the novel of the same name by Walter Farley. He went on to direct *Never Cry Wolf* (1983) and *Fly Away Home* (1996), which was nominated for an Academy Award for best cinematography. His most recent film is *Duma* (2005), about a young South African boy's friendship with an orphaned cheetah.

WE ASKED THE FACULTY



DISPONIBLE–A KIND OF MEXICAN SHOW, WALTER AND MCBEAN GALLERIES
PHOTO BY PAULINE QUINTANA

What exhibits will you see, or what projects will you work on, over spring break?

I'll definitely be checking out the *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* at the deYoung Museum!

– NICOLE ARCHER, DEPARTMENT CHAIR, HISTORY AND THEORY OF CONTEMPORARY ART

The most important contemporary art exhibition of 2012 will very likely be the 13th Documenta in Kassel, Germany. It opens in mid-June, so I will spend spring break working on my own projects and will plan on traveling to Europe after commencement in May.

- MARK VAN PROYEN, PAINTING

I will be wrapping up a collaboration I have been working on with the Berkeley writer Susan Moon and the San Francisco composer Kurt Rohde tentatively titled "Artifacts". It is a multi-media piece that will be performed in Boston and L.A. in 2012. In San Francisco it will be performed by the Left Coast Chamber Orchestra.

– FRANCES MCCORMACK, DEPARTMENT CHAIR, PAINTING

What are the most important art influences on your practice or research?

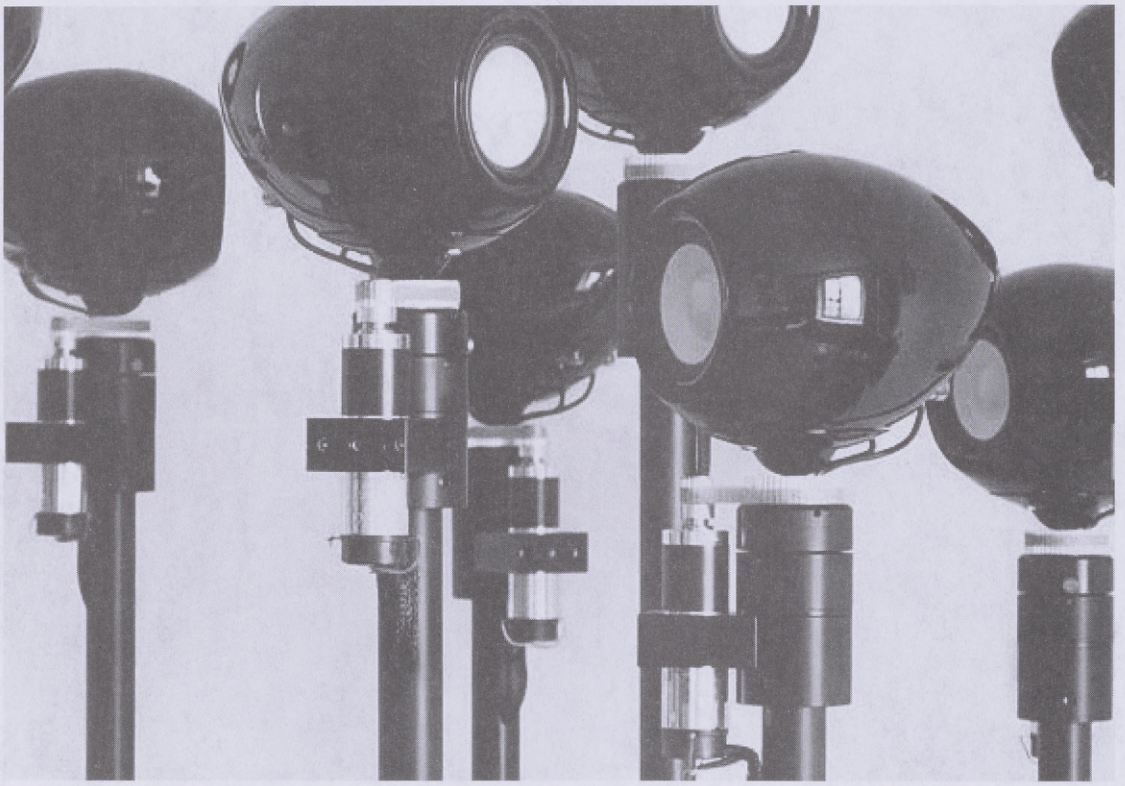
American transcendentalism, Liebniz, Borges; artists: Turner, Kensett, Lane, Heade, Beuys, Smithson, Oppenheim, Arte Provera; scientists: Piccard, Dietz, Hess, Menard, Heezen, Tharp.

– JOHN ROLOFF, DEPARTMENT CHAIR, SCULPTURE

I don't get tired of reading Robert Smithson and the Situationists, and I spend a lot of time looking at maps and timelines. I just saw a beautiful timeline by Kathe Kollwitz in Berlin.

- JEANNENE PRZYBLYSKI, HISTORY AND THEORY OF CONTEMPORARY ART AND DEAN OF ACADEMIC AFFAIRS

PATHWAYS TO STUDY



PE LANG'S *KINETIC SPEAKERS*
2007

A JOURNEY INTO SOUND

This pathway offers students the chance to prick up their ears and focus on how sound affects the ways we experience the world. It provides an interdisciplinary introduction to a diverse series of soundscapes, both contemporary and historical, and considers the technical, political, historical, and aesthetic dimensions of sound—particularly in relation to modern and contemporary visual culture. This program is useful not only for those students who already hold "sound" as being central to their practice, but also for those interested in critically thinking about "the primacy of the eye" within Western aesthetic discourse, and those who want to consider the remapping of dominant sensoriums through the work of art.

Courses

ARTH-203-1	The Power of Style
ARTH-220-1	Afrofuturism: Black Visionary Art Between Word, Sound, and Image
CS-220-1	History of Jazz
DT-220-2	Signal to Noise: Interactive Sound and Electronic Performance
NG-207-1	Performance/Sound/Language
NG-220-2	Internet Killed the Video Star

PATHWAYS TO STUDY

MARIA BURR'S (MFA NEW GENRES 2011)
PERFORMANCE PIECE AT VERNISSAGE 2011
PHOTO BY PAULINE QUINTANA

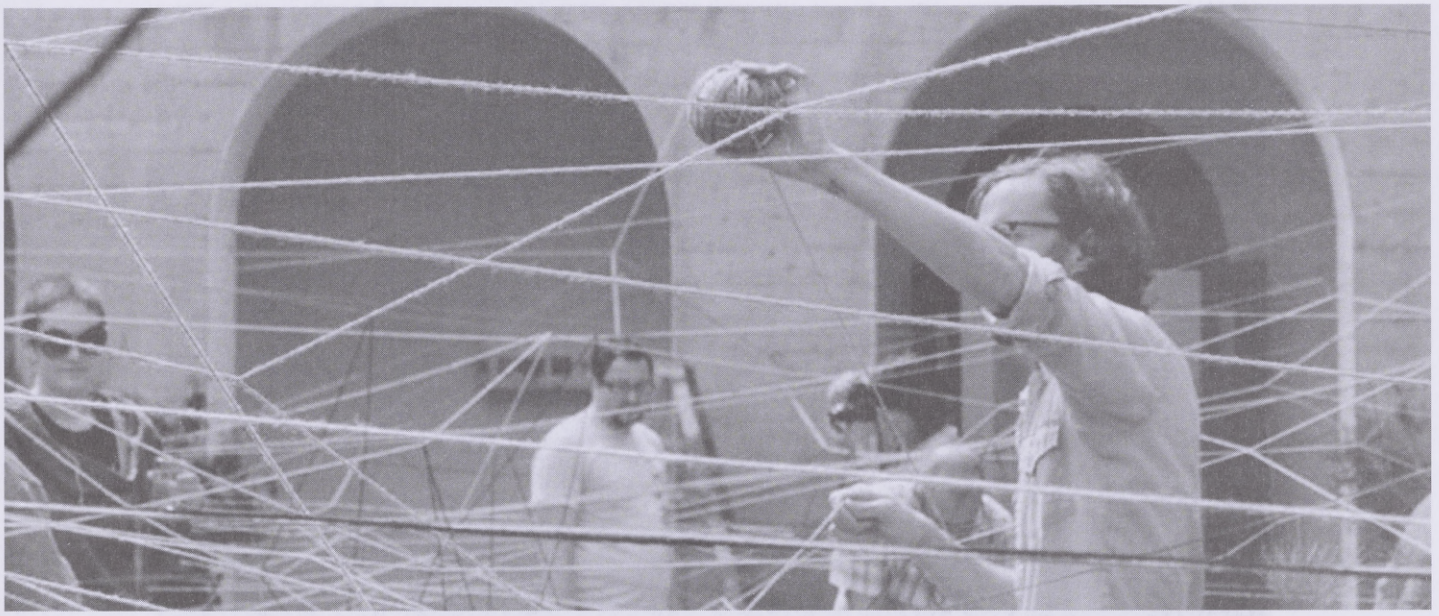
BUY IT NOW! PREDICAMENTS OF CULTURE AND COMMERCE

A central tenet of contemporary neoliberalism, according to geographer David Harvey, is to bring all human action into the domain of the market. This simple, but chilling, mandate has profound implications for the arts, creativity, sociality, and cooperation—all of which have been central features of human life since the Paleolithic era. Multidisciplinary course offerings this spring provide insight into the entanglements of human life and market forces, by investigating the relationships between popular culture and radical politics, Hollywood and hegemony, fine arts and commodification, consumption and identity, and corporate interests and environmentalism. THIS MESSAGE HAS BEEN INTERRUPTED BY A POPUP ADVERTISEMENT: Have all values been reduced to monetary value? Will humanity emerge from the clutches of vulture capitalism and bear markets? Is there a medication for wage depression? Will the planet survive the commodification of everything? YOU make the sequel—ARE YOU READY?!

Courses

ARTH-203-1	The Power of Style
ARTH-220-1	Afrofuturism: Black Visionary Art Between Word, Sound, and Image
CS-220-1	History of Jazz
CS-301-1	The Politics of Popular Culture
CS-301-2	Dystopian Science Fiction
SOCS-221-1	Consuming Cultures: The Geopolitics of Consumption
US-203-1	Critical Perspectives on Urban Art Interventions
DT-304-1	Public Interactives: Invigorating Cities and Neighborhoods
NG-220-2	On the Remake: Appropriation in Contemporary Art
CE-190-1	Kitsch Seminar / Lab
ARTH-520-2	Counter-Value in Art
ARTH-536-1	The Art of Gossip: Queering the Art Historical Archive
CS-500-3/ US-500-3	The Crowd in Urban and Rural Visions
CS-502-1	Culture Industry/Media Matters

PATHWAYS TO STUDY



CHRISTIAN SPERRY-GARCIA'S *MAPS, NODES, AND NETWORKS* PERFORMANCE
PHOTO COURTESY OF 2011 MA COLLABORATIVE

SOCIAL NETWORKS OF PRODUCTION

This pathway extends the processes and interactions of everyday social connectivity (electronic and embodied) into areas of artistic production that are too often considered to be solitary or individual endeavors. The pathway will address how the questions posed by, and the techniques entailed in, contemporary disciplines such as media and technology can synergistically foster understandings of art production as a community or collaborative—that is, "social"—practice. The listing of courses in this pathway creates relationships that reflect on how topics such as style, consumerism, difference, and transgression can be enhanced and transformed by attention to media and technology. The studio fields subject to such theoretical reflections include but are not limited to: film, motion graphics, drawing, animation, sound, photography, public art, and non-object oriented networked practices.

Courses

ARTH-203-1	The Power of Style
ARTH-220-1	Afrofuturism: Black Visionary Art Between Word, Sound, and Image
ARTH-326-1	Avant-Garde Media/Avant-Garde Mediations
CS-301-1	(Critical Theory B) The Politics of Popular Culture
HUMN-201-4	(Humanities Core B) Pictures, Scripts, and Notations: The Visual Rhetoric of Modernity
ENGL 101-2	(English Comp B) Nonfiction Writing: Border Bodies: Critical Investigations into 21st Century Body Politics
MATH-106-1	Mathematics of Interactive Media
SOCS-221-1	Consuming Cultures: The Geopolitics of Consumption
DT-299-1/FM-299-1	Motion Graphics: Concept and Practice Using After Effects
DT-117-1	Art, Design, and Social Networks
DT-220-4	Conceptual Gaming
DT-304-1/IN-304-1	Public Interactives: Invigorating Cities and Neighborhoods
FM-140-1	History of Film: Cyborg
FM-224-1	Digital Cinema II
NG-207-1	Performance/Sound/Language
NG-141-1	Issues in Contemporary Art
NG-220-2	Internet Killed the Video Star
PA-206-1/DT-206-1	Digital Painting: Strategies of Visualization
PH-220-2	The Documentary Story: Exploring Multimedia
PH-221-1	Digital Photo II
PR-220-1	Relief Printing Through Social Investigation
CE-190-1	Kitsch Seminar / Lab

COURSES THAT FULFILL THE CRITICAL STUDIES, URBAN STUDIES, GLOBAL CULTURES, AND OFF-CAMPUS STUDY REQUIREMENT FOR SPRING 2012

The following courses satisfy the Critical Studies Elective Requirement:

ARTH-203-1	The Power of Style
ARTH-220-1	Afrofuturism: Black Visionary Art Between Word, Sound, and Image
ARTH-326-1	Avant-Garde Media/Avant-Garde Mediations
CS-220-1	History of Jazz
ENGL-101-2	(English Comp B) Nonfiction Writing: Border Bodies: Critical Investigations into 21st Century Body Politics
HUMN-201-1	(Humanities Core B) Origins of the Modern World: East/West Encounters
HUMN-201-2	(Humanities Core B) Looking South to North: Subaltern Perspectives in Western Civilization, 1519–1950
HUMN-201-3	(Humanities Core B) Pictures, Scripts, and Notations: The Visual Rhetoric of Modernity
SOCS-103-1	Psychology, Perception, and Creativity
SOCS-221-1	Consuming Cultures: The Geopolitics of Consumption
US-203-1	Critical Perspectives on Urban Art Interventions
FM-141-1	History of Film: Cyborg
FM-220-1	Documentary Film Ethics
PR-220-1	Relief Printing Through Social Investigation
CE-190-1	Kitch Seminar / Lab

The following courses satisfy the Urban Studies Elective Requirement:

SCIE-116-1	Urban Hydrology
US-203-1	Critical Perspectives on Urban Art Interventions
DT-117-1	Art, Design, and Social Networks
DT-304-1	Public Interactives: Invigorating Cities and Neighborhoods

The following courses satisfy the Studies in Global Cultures Requirement:

ARTH-220-1	Afrofuturism: Black Visionary Art Between Word, Sound, and Image
CS-220-1	History of Jazz
CS-301-1	(Critical Theory B): The Politics of Culture
CS-301-3	(Critical Theory B): Feminism in the 21st Century
ENGL-101-2	(English Comp B) NonFiction Writing: Border Bodies: Critical Investigations into 21st Century Body Politics
HUMN-200-1	(Humanities Core A): Pre-Columbian Cultures
HUMN-201-1	(Humanities Core B) Origins of the Modern World: East/West Encounters
HUMN-201-2	(Humanities Core B) Looking South to North: Subaltern Perspectives in Western Civilization, 1519–1950
SOCS-221-1	Consuming Cultures: The Geopolitics of Consumption
US-203-1	Critical Perspectives on Urban Art Interventions
DT-230-1	Connecting Your Work with Asia: East/West Words and Images
NG-299-1	Prospect New Orleans
PR-220-1	Relief Printing Through Social Investigation

The following courses satisfy 3-units of the Off-Campus Study Requirement:

SCIE-110-1	Art and Phenomena
IN-393-1	AICAD Exchange/Study Abroad*
IN-396-1	Internship
IN-399-1	Junior Semester of Independent Study*
NG-299-1	Prospect New Orleans

**Satisfies 6 units of the Off-Campus Study Requirement*

Registration

Priority Registration

Add/Drop Procedures

International Students

Withdrawal Dates/Procedures

Academic Advising

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered and strongly advised to take advantage of priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units earned. A packet is distributed to continuing degree-seeking students in advance of registration. The packet includes information specific to each such student the day, date, and time of priority registration; a registration form; and an updated curriculum record.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If the requested course is full, students may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form at the beginning of the next semester. Before selecting courses, students should check the schedule as well as its addenda at *www.sfai.edu/course-schedules* to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, she/he will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

SPRING 2012 Registration Schedule

November 9–11, 2011
Priority registration for MA, MFA, and PB students

November 14–17, 2011
Priority registration for BA and BFA students

November 21, 2011
Early registration for new students begins

November 28, 2011
Early registration for non-degree students begins

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted. Students may not register before their appointment.

Continuing MA, MFA and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the specific date and time of registration.

New BA, BFA, MA, MFA, or PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Students may call 1 800 345 SFAI to schedule an appointment for registration advising. Students are encouraged to read the curriculum requirements before calling to make a registration appointment. New students may register for classes in person or over the phone. Students will be asked to make an initial nonrefundable tuition deposit of $350 prior to, or at the time of, registration. Students who are not able to register on campus should arrange a telephone appointment with an advisor by calling the Admissions Office. Students should make note of the day and time of their appointment and remember that SFAI is in the pacific time zone.

Low-Residency MFA Students

Registration takes place by means of individual advising with the Low-residency MFA program directors. Registration for new students in the Low-residency MFA program is coordinated through the office of the Low-residency MFA program directors, Claire Daigle, *cdaigle@sfai.edu* and Allan De Souza, *adesouza@sfai.edu*.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Spring 2012 Semester

New student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office if they are not able to attend a scheduled orientation. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via email at *studentaffairs@sfai.edu*.

ADD/DROP DATES AND PROCEDURES

Add/Drop Period for Spring 2012

Ends on January 30, 2012

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Students should consult the academic calendar for the exact dates for adding, dropping, and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensive Classes

Unlike regular semester-long courses, intensive classes may be added or dropped only through the end of the first day of instruction. Students who drop an intensive class after the first day of instruction will receive a grade of W. Please consult the academic calendar for the exact dates for adding, dropping, and withdrawing from intensive classes.

INTERNATIONAL STUDENTS

In order to maintain F-I visa status with the Department of Homeland Security, international students are required to maintain full time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for International Student Affairs. Failure to secure advance approval will result in loss of F-I status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the Associate Vice President of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Associate Vice President of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than January 17, 2012 in order to avoid tuition charges for the Spring 2012 semester. Standard refund policies apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

ACADEMIC ADVISING

Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester by semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed study petitions, as well as change of major procedures. Undergraduate advising is mandatory for those students entering their sophomore year. It is strongly recommended that every student meet with the academic advisor prior to registering for classes to ensure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine over-looking the sculpture area). In addition, faculty advisors and department chairs are available to discuss the educational and co-curricular opportunities available to students to inform and enhance their experience at SFAI. Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

Tuition and Fees for Spring 2012

Tuition for Degree/Certificate Programs

Tuition Deadlines

Study/Travel Payment Policies

Tuition Payment Plans

Monthly Payment Plans

Refund Policy

TUITION AND FEES FOR SPRING 2012

All tuition and fee balances must be settled prior to the first day of class. This means that the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

TUITION FOR DEGREE AND CERTIFICATE PROGRAMS

BA, BFA, and non-degree tuition per semester

1–11 units	Multiply each unit by $1,491
12–15 units	Pay a flat tuition rate of $17,023
Over 15	$17,023 plus $1,491 per unit

MA, MFA, and Post-Baccalaureate tuition per semester

1–11 units	Multiply each unit by $1,597
12–15 units	Pay a flat tuition rate of $18,183
Over 15	$18,183 plus $1,597 per unit

Fees

1. Student Activity fee is $35 per semester.
2. Materials fee is $200 for all MFA, MFA/MA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is $50 for BA students enrolled in six or more units.
3. Technology fee is $200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study/Travel Courses require a $500 nonrefundable deposit.
5. Facilities fees are $300 for students who are not enrolled in summer courses but would like to use SFAI facilities over the summer.
6. Commencement fee is $100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and Catalogue: $300
2. MFA Final Review (charged only to students not enrolled in classes): $300

Exchange Students

1. Incoming students pay materials fees. Incoming students do not pay Technology or Student Activities fees.
2. Outgoing students pay Technology and Student Activities fees. Outgoing students do not pay materials fees.

TUITION PAYMENT DEADLINES

New and Continuing Degree-seeking Students Who Register Early

Tuition is due in full by January 3, 2012 for the Spring 2012 semester unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. travel classes) will be due according to specified due dates.

Obligation for Payment

Enrollment constitutes a financial contract between the student and San Francisco Art Institute. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term, withhold their grades, transcripts, diplomas, scholastic certificates, and degrees, and impound their final exams. Failure to maintain good financial standing with SFAI will result in denied participation in any deferred payment plans and/or some forms of financial aid. In addition, balances due SFAI are reported by our collection agencies, which may impact the student's credit ratings.

Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.

Payment Due Date

To complete the enrollment process, the student must choose a payment option for the term and complete any additional steps required for that option. The student must complete these steps by the payment due date for the term as published in the academic calendar. Failure to do so will result in cancellation of the student's registration.

TUITION PAYMENT PLANS

SFAI offers alternative options for payment of tuition charges:

a) A full payment option that requires one payment after financial aid has been collected

b) Monthly payment option that divides tuition, after all financial aid has been deducted, into four monthly installments.

- Monthly payment plans are available to students enrolled in six units or more per semester that are in good financial standing.
- Students that enroll in fewer than six units must pay in full at registration.
- Students must choose a payment option prior to tuition due date.
- For Faculty-Led Programs and Study/Travel, course fees are charged to a student's account at the time of registration. Course fees and program course fees are due in full by the date noted on the individual program's literature. All fees must be paid before departure. All deposits and fees for Faculty-Led Programs and Study/Travel are nonrefundable.
- An administrative fee of $25 will be charged when selecting the monthly payment plan option.
- Tuition payments may be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute".
- A $50 fee will be charged for returned checks.
- VISA, MasterCard, and American Express will be accepted for payment.
- Monthly payments may also be charged to VISA, MasterCard, and American Express by installment plan and will be automatically charged on the first of each month.
- Interest shall be charged at the rate of 0.83% per month on the outstanding balance after the published tuition payment due date. All payments are due on the first of each month.
- Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option

Five monthly payments per semester, beginning July 1 for the Fall Semester and December 1 for the spring semester, plus a $25 administrative fee.

Monthly Payment Option

Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester, plus a $25 administrative fee.

Other Information

Interest shall be charged at the rate of 0.83% per month on the outstanding balance. All payments are due on the first of each month. Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost. Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

REFUND POLICY

Dropped Classes by Degree and Non-degree Students

Tuition refunds for dropped classes, excluding intensive classes, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a hiatus is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request for withdrawal form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

If a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is $17,023, tuition liability (rounded to nearest dollar) is $17,023 x 12.7%, which equals $2,162.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request for withdrawal form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Guide available in the Financial Aid Office and online at *www.sfai.edu* under *Admissions > Financial Aid*.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

Academic Policy

Concurrent Registration

College Credit Units

Transcripts for Degree Courses

Policy Statement

Changes/Additions to Course Schedule

Nondiscrimination Policy

Programs of Study

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with an accredited Bay Area college or university or other institution, written course approval must be obtained, prior to registration with the other institution, from the Undergraduate Academic Advisor in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on leave must also have written course approval prior to registration at another institution.
Please consult the Office of Registration and Records for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at *www.sfai.edu/request-transcript.*

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at *www.sfai.edu* under *Current Students*. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at *www.sfai.edu/course-schedules*. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Academic Affairs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

PROGRAMS OF STUDY

The School of Studio Practice

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is composed of seven of SFAI's most historically distinguished departments:

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate:

Bachelor of Fine Arts
Master of Fine Arts
Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)
Post-Baccalaureate Certificate

The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies). Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practices; and Word, Text, and Image. The School of Interdisciplinary Studies offers three areas of study:

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

The School of Interdisciplinary Studies offers the following degrees:

Bachelor of Arts
- **History and Theory of Contemporary Art**
- **Urban Studies**

Master of Arts
- **Exhibition and Museum Studies**
- **History and Theory of Contemporary Art**
- **Urban Studies**

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/Master of Fine Arts

The Centers For Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

Art and Science
Media Culture
Public Practices
Word, Text, and Image

Undergraduate Curriculum and Degree Program Requirements

Major Listing

Contemporary Practice

Undergraduate Liberal Arts Requirements

Off-Campus Study Requirements

Study/Travel

Internships

International Exchange

AICAD Mobility Program

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

BFA

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture

BA

History and Theory of Contemporary Art
Urban Studies

UNDERGRADUATE CURRICULUM

Contemporary Practice: A First Year Foundation

Contemporary Practice engages first-year students with questions that enable them to identify and strengthen their individual creative voices. What does it mean to be an artist? How does raw experience translate into expressive form? How do artists think, and how does the intellect connect with the hands and the spirit to create a meaningful work of art?

The program emphasizes exploration, engagement, and hands-on acquisition of foundational skills in all media through studio exercises and field trips to museums, galleries, artist's studios, public art sites, and other urban sites. Experimentation, collaboration, and reflection are encouraged as the foundation sequence initiates students into the world of art, the community, and the community of artists. It is the cornerstone of a first-year experience spanning curricular and co-curricular initiatives that initiate incoming students into the creative and academic culture of SFAI.

The Contemporary Practice sequence consists of two courses: *Form and Process* in the fall semester and *Making History* in the spring semester.

Contemporary Practice: Form and Process

This course introduces new students to SFAI, and to the developments essential to becoming an artist and joining the special community of artists at SFAI, in the Bay Area, and in the larger global art world. Coursework balances an analysis of contemporary and historically relevant ideas and practices with an overview of the departments and resources of the school and the community. Through field trips and exercises, students learn how to translate ideas into visual forms as they continue their journey of defining and refining their own creative and scholarly interests. Five methods/departments of art making are introduced and explored (Film, Painting, Photography, Printmaking, and Sculpture). Readings, workshops, and discussion further the conversation.

Contemporary Practice: Making History

Building upon the work done in Form and Process, this course serves to expand student's definitions of contemporary art-making and culminates in a large-scale collaborative project. More questions are posed in the studio as students continue to uncover the opportunities available in the school, in the community, and in the larger art world, and how to navigate their place within these worlds. Four more methods/departments of art-making are introduced and explored (Design and Technology, New Genres, History and Theory of Contemporary Art, and Urban Studies). To finish off the semester and the year, students choose from a number of collaborative projects spanning a variety of media and materials, conceptual intentions, and cultural models.

UNDERGRADUATE LIBERAL ARTS REQUIREMENTS

Three-year Core Course Sequence

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the liberal arts requirements:

Year 1	ENGL-100 and ENGL-101/followed by the submission of a Writing Portfolio*
Year 2	HUMN-200 and HUMN-201/Humanities Core A and Humanities Core B
Year 3	CS-300 and CS-301/Critical Theory A and B

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (the first year of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required to successfully complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE.
There are four paths to completing the Writing Program sequence.

** Transfer students who receive SFAI transfer credit for ENGL-100 and 101 may be required to fulfill a Continuing Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam. These students are not currently required to submit a portfolio upon completing Continuing Practices of Writing.*

Entering Freshmen and Transfer Students without Any Composition A Credit

ENGL-090 Seeing and Writing (this course may be required based on WPE score)

ENGL-100 Investigation and Writing

ENGL-101 Nonfiction Writing

Transfer Students with Composition A Credit

ENGL-100 Investigation and Writing

ENGL-101 Nonfiction Writing

Transfer Students with Composition A and Composition B Credit

ENGL-102 Continuing Practices of Writing

Second-degree Candidates

The successful completion of the Writing Program is required for subsequent enrollment in Humanities Core A and Humanities Core B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

LIBERAL ARTS COURSES

ENGL-090-Seeing and Writing

A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

ENGL-I00-Investigation and Writing

Focused on development in writing, analytical thinking, reading and discussion skills. To be followed by Nonfiction Writing.

ENGL-101-Nonfiction Writing

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102-Continuing Practices of Writing

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If placed in ENGL-102, this course is a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

The Humanities 200 Sequence

Humanities Core A and B (HUMN-200 and HUMN-201) develop historical understandings of the philosophical, social, political and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

Science

A science course covering the theory and history of such topics as astronomy, biology, and physics.

Mathematics

A college-level mathematics course designed to advance basic competency.

Social Science

A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture

Coursework that concentrates on the contributions of diverse culture; ethnicities, genders and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective

Any liberal arts course.

CS-300-Critical Theory A

Critical Theory A provides students with a strong found-ation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psycho-analysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

CS-301-Critical Theory B

Critical Theory B are special topics courses that build upon the theoretical foundations of Critical Theory A. Critical Theory B is required for all BA and BFA students.

ART HISTORY REQUIREMENTS

Global Art History
A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernity and Modernism
A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now
A course focused upon contemporary art in North America and Europe from the 1950s to the present.

Art History Elective
Any undergraduate art history course.

History of the Major
A course focused on the history of the medium.

OFF-CAMPUS STUDY REQUIREMENT

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills to succeed after graduation and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution. Students may elect to take a class off-campus, to participate in a domestic or international faculty-led program or the AICAD mobility program, or to enroll in the internship class. All undergraduate students are required to complete six units of off-campus study toward their degree. Students who transfer in a minimum of 45 units are required to complete 3 units. For second-degree students who transfer in 90 units, the requirement is waived.

Study/Travel
Study/travel is offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study/travel immerses a student in the history and culture of a particular place. Study/travel ranges in duration, the minimum being two weeks.

Internships
Internships are an opportunity for students to develop an extended relationship with a group, nonprofit or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange
International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

Academy of Fine Arts – Prague, Czech Republic
Bezalel Academy of Arts and Design – Jerusalem, Israel
Chelsea College of Art and Design – London, England
École Nationale Supérieure des Beaux-Arts – Paris, France
Glasgow School of Art – Glasgow, Scotland
Gerrit Rietveld Academy – Amsterdam, Holland
Korea National University of Arts – Seoul, Korea
Valand School of Fine Arts – Gothenburg, Sweden

AICAD Mobility Program
The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design.

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts

Requirements (units)	33
Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A+	3
Critical Theory B+	3

All BFA students must complete the liberal arts requirements for their degree.

**Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

Design and Technology

Liberal Arts Requirements	33
Studio Requirements	**72**
Contemporary Practice	6
Conceptual Design and Practice	3
Collaborative Practice in Art, Design and Technology	3
Media Techniques Distribution	6
Communications Design Distribution	3
Designed Objects Distribution	3
Design and Technology Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Design and Technology	3
Art History Elective	3
Total	**120**

Film

Liberal Arts Requirements	33
Studio Requirements	**72**
Contemporary Practice	6
Introduction to Film	3
History of Film or Special Topics in Film History	3
Distribution I	9
Advanced Film	3
Film Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Film	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

New Genres

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
New Genres I	3
Issues and Contemporary Artists	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Performance Document: Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of New Genres	3
Art History Elective	3
Total	**120**

Painting

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Art History Electives	6
Total	**120**

Photography

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Photography I	3
Understanding Photography	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Photography I	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Printmaking I	3
Drawing I	3
Intermediate Printmaking	6
Advanced Printmaking	3
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Printmaking	3
Art History Elective	3
Total	**120**

Sculpture

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Sculpture	3
Art History Elective	3
Total	**120**

BACHELOR OF ARTS

Total units required for BA degree: 120
Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts

Requirements (units)	**33**
Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A+	3
Critical Theory B+	3

All BA students must complete the liberal arts requirements for their degree.

**Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

History and Theory of Contemporary Art

Liberal Arts Requirements	**33**
Art History, Theory, & Criticism Requirements	**54**
Studio Requirements	**15**
General Electives	**18**
Contemporary Practice	6
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
General Electives	18
Elective in any studio discipline	9

Urban Studies

Liberal Arts Requirements	**33**
Urban Studies Requirements	**54**
Studio Requirements	**24**
General Electives	**18**
Contemporary Practice	6
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
General Electives	18
Electives in any studio discipline	9

Graduate Curriculum and Degree Program Requirements

Major Listing

Full-Time MFA Requirements

Low-Residency MFA Program

MFA/PB Studio Space

MA/MFA/PB Sample Schedule

MFA
Full-time and Low-residency

PB
Post-Baccalaureate Certificate

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

MA

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

MA/MFA
Dual Degree

History and Theory of Contemporary Art

GRADUATE CURRICULUM

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

MFA students must enroll in at least three units of Graduate Tutorial and three units of Graduate Critique Seminar per semester.

No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

Full-time status is achieved by enrolling in 12 credit hours during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.

MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: all students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition and Catalogue fee of $300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semester; for example, fall MFA catalogue preparation meetings (dates, times, and meeting rooms to be announced).

The Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and PB students.

Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the Low-residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the MFA and PB certificate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. PB students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from noon to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

Master of Fine Arts (full-time)

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Final Review	0
MFA Graduation Exhibition	0
Total	**60**

Master of Fine Arts (low-residency)

Critical Studies	3
Art History	9
Critique Seminar	12
Guided Study/Winter and Summer Review	12
Electives	24
Intermediate Review	0
Final Review	0
Visiting Artist Lecture Series	0
MFA Graduation Exhibition	0
Total	**60**

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0
Studio/Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Electives	6

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduation Exhibition	0
Total	**60**

Year 1

Graduate Critique Seminar	3
Art History	3
Electives	6
Guided Study/Winter Review	1.5 or 4
Guided Study/Summer Review	1.5 or 4

Year 2

Graduate Critique Seminar	3
Art History	3
Elective	3
Critical Studies	3
Intermediate Review	0
Guided Study/Winter Review	1.5 or 4
Guided Study/Summer Review	1.5 or 4

Year 3

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review (three-year program)	0
Guided Study/Winter Review	1.5 or 4
Guided Study/Summer Review	1.5 or 4
MFA Graduate Exhibition (three-year program)	0

Year 4

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review	0
Guided Study/Winter Review	1.5
Guided Study/Summer Review	1.5
MFA Graduate Exhibition	0
Total	**60**

Students enrolled in the three-year program will register for four units of Guided Study for fall and spring semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for fall and spring semesters.

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquium	3
Critical Studies Electives	6
Art History Seminar Electives	6
Cognates (other electives)	0
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	**42**

Semester 1

Global Perspectives of Modernity	3
Issues and Theories of Contemporary Art	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Culture Industry and Media Matters	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 3

Cognate (other electives)	3
Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3

Semester 4

Cognate (other electives)	3
Thesis I	3
Thesis II	3
Total	**42**

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Theories of Art and Culture	3
Electives in Art History, Critical Studies, or Topics Seminars	9
Cognates (other electives)	9
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Practicum	6
Total	**48**

Semester 1

Global Perspectives of Modernity	3
Theories of Art and Culture	3
Cognate (other electives)	6
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Cognate (other electives)	3
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Electives in Art History, Critical Studies, or Topics Seminars	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	**48**

Post-Baccalaureate Certificate

Semester 1

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate electives	6

Semester 2

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG orGR)	3
Undergraduate electives	6
Total	**30**

Master of Arts in Urban Studies

Research and Writing Colloquium	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	9
Cognates (other electives)	9
Practicum	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	**48**

Dual Degree Master of Arts in History and Theory of Contemporary Art/Master of Fine Arts (full-time)

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives/Cognates	15
Art History Seminar Electives	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Issues and Theories of Contemporary Art	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquia	3
Thesis I	6
Thesis II	6
Final Review	0
MFA Graduate Exhibitions	0
Total	**78**

Semester 1

Global Perspectives of Modernity	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Seminar Electives	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	**48**

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0
Graduate Studio Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Issues and Theories of Contemporary Art	3
Global Perspectives on Modernity	3
Art History/Critical Studies/ Exhibition and Museum Studies Elective	3

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Culture Industries and Media Matters	3
Art History/Critical Studies/ Exhibition and Museum Studies Elective	3
Graduate Studio Final Review	0
MFA Graduate Exhibition and Catalogue	0

Semester 5

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Semester 6

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Course Schedule

How to Read the Course Schedule

Room Locations and Abbreviations

Course Schedule

HOW TO READ THE COURSE SCHEDULE

❶ ARTH-❷ 100-❸ 01

1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.

2 The number between the two hyphens indicates the level of the course. *(see below)*

- **000** Skill Development
- **100** Beginning to Intermediate
- **200** Intermediate
- **300** Intermediate to Advanced
- **400** Post-Baccalaureate
- **500** Graduate Level

3 The number on the right of the second hyphen indicates the section of the course.

Period I	9:00 am–11:45 am
Period II	1:00 pm–3:45 pm
Period III	4:15 pm–7:00 pm
Period IV	7:30 pm–10:15 pm

800 Chestnut St. Campus

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9,10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. Entrance)
20B	Seminar Room (near Jones St. entrance)

2565 Third Street Graduate Center

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3INST A	Third Street Installation Room A

SPRING 2012 UNDERGRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
ART HISTORY					
ARTH-100-1	Modernity and Modernism	Daniel Hackbarth	T	4:15–7:00	LH
ARTH-202-1	Dialogues in Contemporary Art	Glen Helfand	M	4:15–7:00	18
ARTH-203-1	The Power of Style	Nicole Archer	F	1:00–3:45	18
ARTH-220-1	Afrofuturism: Black Visionary Art Between Word, Sound, and Image	Gerwin Gallob	F	9:00–11:45	18
ARTH-326-1	Avant-Garde Media/Avant-Garde Mediations	Daniel Hackbarth	W	4:15–7:00	18
ARTH-390-1	Thesis Colloquium	TBA			
ARTH-398-1	Directed Study	TBA			
CRITICAL STUDIES					
CS-220-1	History of Jazz	Dewey Crumpler	W	1:00–3:45	18
CS-300-1	Critical Theory A	Dale Carrico	T	9:00–11:45	18
CS-301-1	Critical Theory B: The Politics of Popular Culture	Aaron Terry	TH	1:00–3:45	18
CS-301-2	Critical Theory B: Dystopian Science Fiction	Matt Borruso	W	4:15–7:00	MCR
CS-301-3	Critical Theory B: Feminism in the 21st Century	Carolyn Duffey	M	1:00–3:45	MCR
ENGLISH					
ENGL-090-1	Language Support for Artists	David Skolnick	T/TH	9:00–11:45	20B
ENGL-095-1	Seeing and Writing: The Art of the Written Word	David Skolnick	T/TH	1:00–3:45	MCR
ENGL-100-1	English Comp A: Investigation and Writing	Christina Boufis	F	9:00–11:45	MCR
ENGL-101-1	English Comp B (Nonfiction Writing): Truth, Lies, and Memoir	Christina Boufis	W	1:00–3:45	MCR
ENGL 101-2	English Comp B (Nonfiction Writing): Border Bodies: Critical Investigations into 21st Century Body Politics	Ella Diaz	TH	4:15–7:00	18
ENGL-101-3	English Comp B (Nonfiction Writing): Frameworks of Short Fiction	Cameron MacKenzie	T	9:00–11:45	MCR
ENGL-101-3	English Comp B (Nonfiction Writing): Animal(s) and Humans	Christian Nagler	F	1:00–3:45	MCR
ENGL-102-1	Continuing Practices of Writing: Native American Novels and Films	Benjamin Perez	TH	4:15–7:00	MCR
HUMANITIES					
HUMN-200-1	Humanities Core A: Pre-Columbian Cultures	Andrej Grubacic	T	4:15–7:00	MCR
HUMN-201-2	Humanities Core B: Origins of the Modern World: East/West Encounters	Carolyn Duffey	F	9:00–11:45	20B
HUMN-201-3	Humanities Core B:Looking South to North: Subaltern Perspectives in Western Civilization, 1519 to 1950	Ella Diaz	M	1:00–3:45	20B
HUMN-201-4	Humanities Core B: Pictures, Scripts, and Notations: The Visual Rhetoric of Modernity	Meredith Tromble	T	4:15–7:00	18

Course Code	Title	Faculty	Day	Time	Location
MATH					
MATH-106-1	Math in Design	Fred Powell	T	1:00–3:45	20B
MATH-107-1	Mathematics of Interactive Media	Nick Lally	TH	4:15–7:00	DMS2
SCIENCE					
SCIE-110-1	Art and Phenomena	Thomas Humphrey	F	1:00–3:45	Exploratorium
SCIE-115-1	Urban Ecology	Nik Bertulis	T	1:00–3:45	MCR
SOCIAL SCIENCE					
SOCS-103-1	Psychology, Perception, and Creativity	Susan Greene	W	1:00–3:45	20B
SOCS-221-1	Consuming Cultures: The Geopolitics of Consumption	Robin Balliger	TH	1:00–3:45	20B
URBAN STUDIES					
US-203-1	Critical Perspectives on Urban Art Interventions	Terri Cohn	W	9:00–11:45	20B
US-390-1	Thesis Colloquium	TBA			

SCHOOL OF STUDIO PRACTICE

INTENSIVES

DT-299-1/ FM-299-1	Motion Graphics: Concept and Practice Using After Effects	Greg Lemon	January 3 -14	9:30–6:30	DMS2
NG-299-1	Faculty Led Program: Prospect New Orleans	Keith Boadwee	January 4 -12		Travel
SC-299-1	Fabric Workshop	Kate Ruddle	January 3 -14	9:30–6:30	105

CONTEMPORARY PRACTICE

CP-101-1	Contemporary Practice: Making History	JD Beltran	M	9:00–11:45; 1:00–3:45	26
CP-101-2	Contemporary Practice: Making History	Richard Berger	M	9:00–11:45; 1:00–3:45	106
CP-101-3	Contemporary Practice: Making History	Terri Cohn	M	9:00–11:45; 1:00–3:45	16C
CP-101-4	Contemporary Practice: Making History	Amy Berk	M	9:00–11:45; 1:00–3:45	14
CP-101-5	Contemporary Practice: Making History	Bijan Yashar	M	9:00–11:45; 1:00–3:45	DMS2
CP-101-6	Contemporary Practice: Making History	Ana Fernandez	M	9:00–11:45; 1:00–3:45	115
CP-101-7	Contemporary Practice: Making History	Ian McDonald	M	9:00–11:45; 1:00–3:45	10
CP-101-8	Contemporary Practice: Making History	Aaron Terry	M	9:00–11:45; 1:00–3:45	18

Course Code	Title	Faculty	Day	Time	Location
DESIGN AND TECHNOLOGY					
DT-115-1	Internet Tools and Concepts	Adrian Ortiz	T/TH	9:00–11:45	DMS2
DT-117-1	Art, Design, and Social Networks	Paul Klein	T/TH	1:00–3:45	25
DT-206-1/ PA-206-1	Digital Painting: Strategies of Visualization	Mark Van Proyen	M/W	1:00–3:45	13/25
DT-216-1/ FM-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	W/F	9:00–11:45	DMS2
DT-220-1	Signal to Noise: Interactive Sound and Electronic Performance	Andrew Benson	T/TH	7:30–10:15	DMS2
DT-220-2	Conceptual Gaming	Greg Lemon	W/F	1:00–3:45	DMS2/25
DT-220-3	Typography: Context and Practice	JD Beltran	T/TH	4:15–7:00	20A
DT-220-4	Digital Fabrication Using 3D Printers	Michael Shiloh	T/TH	4:15–7:00	117
DT-230-1	Connecting Your Work with Asia: East/West Words and Images	Paul Klein/Robin Gianattassio-Malle	T	4:15–7:00	25
DT-233-1/ SC-233-1	Expanded Drawing-CAD/3D	John Roloff	W/F	9:00–11:45	20A
DT-250-1/ SC-250-1	Active Wearable Objects	Chris Palmer	M/W	7:30–10:15	105
DT-304-1/ IN-304-1	Public Interactives: Invigorating Cities and Neighborhoods	Scott Minneman	T/TH	4:15–7:00	DMS2/25
DRAWING					
DR-120-1	Drawing I + II	Bruce McGaw	W/F	1:00–3:45	13
DR-120-2	Drawing I + II	Ana Fernandez	T/TH	9:00–11:45	14
DR-200-1	Drawing II + III	Carlos Villa	T/TH	1:00–3:45	13
DR-209-1	Art on Paper	Frances McCormack	W/F	9:00–11:45	13
DR-220-1	Life Drawing: Portraiture and Color	Taravat Talepasand	M/W	4:15–7:00	13
FILM					
FM-101-1	Intro to Film	Anjlai Sundaram	T/TH	9:00–11:45	26
FM-110-1	Electrographic Sinema	Mike Kuchar	F	9:00–11:45; 1:00–3:45	8
FM-140-1	History of Film: Cyborg	Henry Rosenthal	W	9:00–11:45	26
FM-220-1	Documentary Film Ethics	Michael Fox	TH	4:15–7:00	26
FM-220-2	Editing Film, Video and Soundtrack	Dan Olmsted/ Jay Boekelheide	T/TH	9:00–11:45	25
FM-216-1/ DT-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	W/F	9:00–11:45	DMS2
FM-220-3	Cinematography and Narrative Light	Hiro Narita	M	4:15–7:00	8
FM-224-1	Digital Cinema II	Michella Rivera–Gravage	T/TH	1:00–3:45	20A
FM-299-1/ DT-299	Motion Graphics: Concept and Practice Using After Effects	Greg Lemon	January 3 -14	9:30–6:30	DMS2
FM-305-1	Radical Directing	Lynn Hershman Leeson	W	7:30–10:15	26
FM-380-1	Undergraduate Tutorial	Lynn Hershman Leeson	W	1:00–3:45	26

Course Code	Title	Faculty	Day	Time	Location
INTERDISCIPLINARY					
IN-114-1	Collage	Carlos Villa	T/TH	9:00–11:45	117
IN-304-1/ DT-304-1	Public Interactives: Invigorating Cities and Neighborhoods	Scott Minneman	T/TH	4:15–7:00	DMS2/25
IN-390-1	Senior Review Seminar	Meredith Tromble	T	7:30–10:15	20B
IN-390-2	Senior Review Seminar	Brett Reichman	T	1:00–3:45	18
IN-391-1	Honors Interdisciplinary Studio				
IN-393-1	AICAD Mobility / International Exchange				
IN-396-1	Internship	Sarah Ewick	M	4:15–7:00	25
IN-399-1	Independent Study				
NEW GENRES					
NG-101-1	New Genres I	Keith Boadwee	T/TH	1:00–3:45	10
NG-113-1	BorderLine: Drawing at the Threshold	Jenifer Wofford	M/W	4:15–7:00	10
NG-141-1	Issues in Contemporary Art	Sharon Grace	T	9:00–11:45	LH
NG-201-1	New Genres II	Whitney Lynn	W/F	9:00–11:45	10
NG-201-2	New Genres II	Jenifer Wofford	M/W	7:30–10:15	10
NG-206-1	Photoworks: Conceptual Photography	Rebecca Goldfarb	T/TH	9:00–11:45	10
NG-207-1	Performance/Sound/Language	Jennifer Locke	T/TH	7:30–10:15	9
NG-220-1	On the Remake: Appropriation in Contemporary Art	Whitney Lynn	W/F	1:00–3:45	10
NG-220-2	Internet Killed the Video Star	Tim Sullivan	M	9:00–11:45; 1:00–3:45	9
NG-220-3	Within and Without (A Room of One's Own)	Rebecca Goldfarb	T/TH	1:00–3:45	9
NG-299-1	Prospect New Orleans	Keith Boadwee	Travel	January 4–12	
NG-310-1	Advanced Video: The Moving Image	Julio Morales	T/TH	4:15–7:00	9
NG-380-1	Undergraduate Tutorial	Allan deSouza	TH	9:00–11:45	9
PAINTING					
PA-120-1	Painting I + II	Bruce McGaw	W/F	9:00–11:45	116
PA-120-2	Painting I + II	Dewey Crumpler	T/TH	1:00–3:45	117
PA-200-1	Painting II + III	Jeremy Morgan	W/F	1:00–3:45	116
PA-200-2	Painting II + III	Brett Reichman	T/TH	9:00–11:45	115
PA-205-1	Color: In and Out of the Studio	Pegan Brooke	W/F	1:00–3:45	117/LH
PA-206-1/ DT-206-1	Digital Painting: Strategies of Visualization	Mark Van Proyen	M/W	1:00–3:45	13/25
PA-220-1	Action, Reaction, Memory	Ana Fernandez	M/W	4:15–7:00	117
PA-220-2	Narrative Painting	Caitlin Mitchell-Dayton	M/W	7:30–10:15	116
PA-380-1	Undergraduate Tutorial	Dewey Crumpler	T	9:00–11:45	114
PA-380-2	Undergraduate Tutorial	Frances McCormack	W	1:00–3:45	115
PA-380-3	Undergraduate Tutorial	Carlos Villa	W	9:00–11:45	117
PA-380-4	Undergraduate Tutorial	Pegan Brooke	F	9:00–11:45	117

Course Code	Title	Faculty	Day	Time	Location
PHOTOGRAPHY					
PH-101-1	Photography I	Sean McFarland	T/TH	1:00–3:45	16C
PH-101-2	Photography I	Lucas Foglia	M/W	4:15–7:00	16C
PH-102-1	Materials and Methods II: Ecological Art in Practice	Susannah Hays	W/F	1:00–3:45	16A
PH-110-1	Photography II: Understanding Photography	Reagan Louie	M/W	1:00–3:45	16A/16C
PH-120-1	Digital Photo I	Sean McFarland	T/TH	9:00–11:45	20A
PH-120-2	Digital Photo I	Michael Creedon	M/W	4:15–7:00	20A
PH-140-2	Photography II: Analyzing Now	Thom Sempere	W	4:15–7:00	20B
PH-216-1	Sacred and Profane II	Linda Connor	M/W	7:30–10:15	16C
PH-220-1	Lighting and the Portrait	Leon Borensztein	T/TH	9:00–11:45	8
PH-220-2	The Documentary Story: Exploring Multimedia	Darcy Padilla	M/W	4:15–7:00	16A
PH-220-3	Eco-Logic: The Photographic Approach, Theory & Practice	Theo Lillie/ Tracy Ginsberg	T/TH	4:15–7:00	10
PH-221-1	Digital Photo II	Liz Steketee	M/W	1:00–3:45	20A
PH-305-1	Night Photography	Henry Wessel	T/TH	9:00–11:45	16A
PH-311-1	The Digital Book	Michael Creedon/ John Demerritt	F	9:00–11:45/ 1:00–3:45	16A/20A
PH-380-1	Undergraduate Tutorial	Linda Connor	W	1:00–3:45	PSR
PH-381-1	Special Projects	Henry Wessel	T/TH	1:00–3:45	PSR
PH-391-1	Senior Review Seminar	John Priola	W	9:00–11:45	16A
PRINTMAKING					
PR-104-1	Lithography I	Gregory Piatt	W	9:00–11:45/ 1:00–3:45	3
PR-201-1	Screenprinting II	Amy Todd	T/TH	1:00–3:45	1+2
PR-202-1	Etching II	Timothy Berry	M/W	1:00–3:45	1
PR-206-1	Artists' Books II	Macy Chadwick	F	9:00–11:45/ 1:00–3:45	Print Loft
PR-220-1	Relief Printing Through Social Investigation	Juan Fuentes	T/TH	9:00–11:45	1
PR-220-2	Letterpress: Design to Production	Laureen Mahler/ John Peck	T/TH	4:15–7:00	2+3
PR-301-1	Multiplicity	Timothy Berry	M/W	9:00–11:45	MCR

Course Code	Title	Faculty	Day	Time	Location
SCULPTURE/CERAMICS					
CE-100-1	Ceramics I: Fabrication	Lisa Reinertson	T/TH	9:00–11:45	106
CE-190-1	Kitch Seminar/Lab	John de Fazio	T/TH	1:00–3:45	106
SC-140-1	History of Sculpture: Theory and Methods	Richard Berger	TH	9:00–11:45	18
SC-200-1	Conceptual Furniture/Objects	Patrick Wilson	M/W	4:15–7:00	105
SC-233-1/ DT-233-1	Expanded Drawing - 3D Proposals	John Roloff	W/F	9:00–11:45	20A
SC-250-1/ DT-250-1	Active Wearable Objects	Chris Palmer	M/W	7:30–10:15	105
SC-299-1	Fabric Workshop (Intensive)	Kate Ruddle	January 3-14	9:30–6:30	105
SC-301-1	Site/Context: Public Art Studio	John Roloff	W/F	1:00–3:45	105/20B
SC-380-1	Undergraduate Tutorial	John de Fazio	TH	4:15–7:00	106

SPRING 2012 GRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
ART HISTORY					
ARTH-520-1	In the Loop	Gerwin Gallob	W	1:00–3:45	3LH
ARTH-520-2	Counter-Value in Art	Ginger Wolfe-Suarez	M	9:00–11:45	3LH
ARTH-520-3	Audience as Subject	Betti-Sue Hertz	W	4:15–7:00	3LH
ARTH-535-1	Duchamp's Long Shadow	Claire Daigle	T	4:15–7:00	3LH
ARTH-536-1	The Art of Gossip: Queering the Art Historical Archive	Nicole Archer	TH	1:00–3:45	3LH
ARTH-590-1/ EMS-590-1/ US-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00–3:45	3LH
ARTH-591-1/ EMS-591-1/ US-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3
ARTH-598-1	Directed Study	TBA			
CRITICAL STUDIES					
CS-500-1	What Now? Aesthetics and Politics between Past and Future	Dale Carrico	F	9:00–11:45	3LH
CS-500-2/ US-500-2	Cities, Globalization and Empire	Eddie Yuen	TH	4:15–7:00	3LH
CS-500-3/ US-500-3	The Crowd in Urban and Rural Visions	Laura Fantone	M	1:00–3:45	3LH
CS-500-4/ US-500-4	The City of Ritual Body	Takeyoshi Nishiuchi	TH	9:00–11:45	3LH
CS-500-5	Pictures of Health: Art, Medical Imaging, and the Body	Meredith Tromble	W	1:00–3:45	3SR3
CS-502-1	Culture Industry/Media Matters	Frank Smigiel	M	4:15–7:00	3LH
CS-504-1	Research and Writing Colloquium	Robin Balliger	T	1:00–3:45	3LH
EXHIBITION AND MUSEUM STUDIES					
EMS-503-1	Beyond Exhibitions	Hou Hanru	TH	1:00–3:45	LH (Chestnut)
EMS-507-1	Art's Curtain Call	Frank Smigiel	M	7:30–10:15	3LH
EMS-590-1/ ARTH-590-1/ US-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00–3:45	3LH
EMS-591-1/ ARTH-591-1/ US-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3

Course Code	Title	Faculty	Day	Time	Location
URBAN STUDIES					
US-500-2/ CS-500-2	Cities, Globalization, Empire	Eddie Yuen	TH	4:15–7:00	3LH
US-500-3/ CS-500-3	The Crowd in Urban and Local Visions	Laura Fantone	M	1:00–3:45	3LH
US-500-4/ CS-500-4	The City of Ritual Body	Takeyoshi Nishiuchi	TH	9:00–11:45	3LH
US-590-1/ ARTH-590-1/ EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00–3:45	3LH
US-591-1/ ARTH-591-1/ EMS-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3
OTHER INSTERDISCIPLINARY STUDY OFFERINGS					
IN-503-1	Topics in Linguistics for Non-Native Speakers of English	Jill Bond	W	1:00–3:45	3SR2

SCHOOL OF STUDIO PRACTICE

GRADUATE STUDIO ELECTIVES

NG-500-1	Alternative Contexts	Stephanie Syjuco	W	1:00–3:45	3SR4
NG-512-1	The Habana Bienal: An Alternative from the Perspective of Difference	Tony Labat / Jeannene Przyblyski		May 13 - 25, 2012	Travel
PA-500-1	Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar	Mark Van Proyen	W	7:30–10:15	3SR1
PR-500-1	Digital Technology and Contemporary Practice	Griff Williams	TH	1:00–3:45	Offsite: Urban Digital
SC-500-1	The Large Glass Revisited	Richard Berger	T	1:00–3:45	3SR1

CRITIQUE SEMINARS

GR-500-1	Graduate Critique Seminar	Laetitia Sonami	T	4:15_7:00	3SR2
GR-500-2	Graduate Critique Seminar	Tony Labat	T	1:00–3:45	3SR4
GR-500-3	Graduate Critique Seminar	Allan deSouza	TH	1:00–3:45	3SR4
GR-500-4	Graduate Critique Seminar	Sharon Grace	T	1:00–3:45	3SR2
GR-500-5	Graduate Critique Seminar	Julio Morales	F	1:00–3:45	3SR2
GR-500-6	Graduate Critique Seminar	Pegan Brooke	TH	1:00–3:45	3SR2
GR-500-7	Graduate Critique Seminar	Dewey Crumpler	TH	9:00–11:45	3SR1
GR-500-8	Graduate Critique Seminar	Brett Reichman	TH	4:15–7:00	3SR1
GR-500-9	Graduate Critique Seminar	Yoon Lee	T	9:00–11:45	3SR1
GR-500-10	Graduate Critique Seminar	Linda Connor	M	1:00–3:45	3SR1
GR-500-11	Graduate Critique Seminar	Hank Wessel	W	9:00–11:45	3SR1
GR-500-12	Graduate Critique Seminar	Ian McDonald	TH	9:00–11:45	3SR4
GR-500-13	Graduate Critique Seminar	Hiro Narita / Anjali Sundaram	W	1:00–3:45	8
GR-500-14	Graduate Critique Seminar	Jeannene Przyblyski	TH	9:00–11:45	3SR3

Course Code	Title	Faculty	Day	Time	Location
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Laetita Sonami	T	1:00–3:45	3SR3
GR-580-2	Graduate Tutorial	Tim Sullivan	W	9:00–11:45	3SR4
GR-580-3	Graduate Tutorial	Ranu Mukherjee	M	4:15–7:00	3SR3
GR-580-4	Graduate Tutorial	Reagan Louie	W	9:00–11:45	3SR2
GR-580-5	Graduate Tutorial	Bruce McGaw	W	4:15–7:00	3SR1
GR-580-6	Graduate Tutorial	Jeremy Morgan	TH	1:00–3:45	3SR3
GR-580-7	Graduate Tutorial	Taravat Talepasand	M	7:30–10:15	3SR1
GR-580-8	Graduate Tutorial	John Priola	TH	4:15–7:00	3SR2
GR-580-9	Graduate Tutorial	Amy Todd	TH	9:00–11:45	3CONF
GR-580-10	Graduate Tutorial	Anjali Sundaram	W	9:00–11:45	3SR3
GR-580-11	Graduate Tutorial	John de Fazio	T	4:15–7:00	3SR1
GR-580-12	Graduate Tutorial	Mildred Howard	TH	4:15–7:00	3SR3
GR-580-13	Graduate Tutorial	Kate Ruddle	TH	9:00–11:45	3SR2
GR-580-14	Graduate Tutorial	Ginger Wolfe-Suarez	M	1:00–3:45	3SR3
GR-580-15	Graduate Tutorial	Jennifer Locke	TH	9:00–11:45	3INSTA
GRADUATE PRACTICUM					
EMS-588-1	Exhibition and Museum Studies Practicum	Hou Hanru			
GR-590-1	Art Worlds: History, Theory and Practice	Jennifer Rissler / Zeina Barakeh	T	4:15–7:00	3SR3
US-588-1	Urban Studies Practicum	TBA			
POST-BACCALAUREATE SEMINAR					
PB-400-1	Post-Bac Seminar	Reagan Louie	M	9:00–11:45	3SR2
PB-400-2	Post-Bac Seminar	Matt Borruso	TH	1:00–3:45	3SR1
GRADUATE LECTURE SERIES					
GR-502-1	Graduate Lecture Series	Tony Labat/ Claire Daigle	F	4:30–6:30	LH
GRADUATE REVIEWS AND EXHIBITION					
GR-592-1	MFA Intermediate Review	Tony Labat			
GR-594-1	MFA Final Review	Tony Labat			
GR-599-1	MFA Graduate Exhibition	Tony Labat			
MA-592-1	MA Intermediate Review	Claire Daigle			
MA-594-1	MA Symposium	Claire Daigle			
GRADUATE ASSISTANTSHIP					
GR-587-1	Graduate Assistantship				
GR-597-1	Teaching Assistantship				

Course Descriptions

Undergraduate Courses

Graduate Courses

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

Art History

ARTH-101-1 Modernity and Modernism
Clark Buckner
Prerequisite: ARTH-100
This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining the modern and the related terms modernism and modernity. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II*, and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).
Satisfies Modernity and Modernism Requirement
This course is only offered in the spring semester

ARTH-202-1 Dialogues in Contemporary Art: Theory and Practice
Glen Helfand
Prerequisite: ARTH-102, ENGL-101
This course provides an opportunity for undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in Dialogues in Contemporary Art will use the rich schedule of artist and scholar lectures, screenings, and other events as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.
Satisfies Dialogues in Contemporary Art Requirement
Satisfies Art History Elective

ARTH-203-1 The Power of Style
Nicole Archer
Prerequisites: ARTH-101, ARTH-102

Yves Saint-Laurent famously quipped that "fashion fades, style is eternal." This enigmatic statement does much to elucidate the powerful place style holds in many contemporary cultures. In particular, it alerts us to the relationship that exists between notions of style and notions of history. Or, to the idea that "to have style" is to have the means of inserting oneself into history, while "to lack style" is to risk oblivion. Bearing Saint-Laurent's words in mind, this course suggests that tracing style's fluctuating features and movements across varied social, political, aesthetic, and philosophical terrains is important work—and that this is particularly true within the realms of fine art, design, art history, and visual studies, as many important figures within these fields have come to both claim and contest the ownership of this term. Course topics will include: The (Re)Invention of Gothic Style; Baroque Beauty; Styling the Masses; The Dissident Dandy; Subcultural Style and the Zoot-Suiters, Bohemians, and Punks; Styling the Home(front); Street Style; and Life/DeathStyle.

Satisfies Art History Elective
Satisfies Critical Studies Elective
Satisfies History of Design and Technology Requirement

ARTH-220-1 Afrofuturism: Black Visionary Art Between Word, Sound, and Image
Gerwin Gallob
Prerequisite: ARTH-101, ARTH-102

This course offers an introduction to the "speculative" genealogies within Afrodiasporic art and culture of the past 100 years. Largely ignored by critics until the early 1990s, these diverse strands of imaginative black aesthetic practice are today recognized as important elements within a global, multi-voiced movement that, while developing radical critiques of Western modernity and its precepts, has also produced exciting new approaches to the poetics of art and the performance of culture. In tracing the fantastic voyages of Afrofuturists both well-known and obscure, we will encounter a set of strange mythologies, fictions, and languages (verbal, sonic, visual, gestural), whose dense, opaque character bespeaks both a resistant spirit and a fugitive impulse. As we explore Afrofuturism's Other Spaces and temporalities, and as we study artists' aesthetic visions and militant politics, we may come to read their works as responses to one key question: "What does it mean to be human?"

Satisfies Art History Elective
Satisfies Critical Studies Elective
Satisfies Studies in Global Cultures Requirement

ARTH-326-1 Avant-Garde Media/Avant-Garde Mediations
Daniel Hackbarth
Prerequisite: ARTH-101, ARTH-102

While some extremely influential critics and curators, such as Clement Greenberg (1909-1994) and Alfred Barr (1902-1981), forwarded a model of modern art's convergent development, a close examination of the movements comprising their accounts suggests a very different story. At various points between 1850 and 1945, media associated with the decorative arts, folk art, and, especially, the new frontier of mass communication decisively influenced artists central to Barr and Greenberg's narratives, as well as important figures beyond their purview. This course examines the hybridity that infused the avant-garde at its crucial junctures, developing an understanding of how interchange between media—as opposed to their specialization and purification—served as its driving force. Combining art-historical methods with elements of media theory and history, it presents a means of understanding the "institution of art" through its continual appropriation of materials, techniques, and practices from without.

Satisfies Art History Elective
Satisfies Critical Studies Elective

ARTH-390-1 Thesis Colloquium
TBA
Prerequisite: CS-290, CS-300

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to an exhibition catalogue, website, collaborative project, etc. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Requirement for BA in History and Theory of Contemporary Art

ARTH-398-1 Directed Study
1-6 Units
Prerequisite: Junior Standing and Instructor Permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Critical Studies

CS-220-1 History of Jazz
Dewey Crumpler
Prerequisite: ARTH-101
Jazz is one of the most dynamic musical forms to emerge in the 20th century. Its use of complex rhythms and musical ideas has influenced many other art forms such as painting, literature, and politics. This course will explore complex musical traditions that have contributed to the growth and development of jazz. Through weekly lectures, music presentations, and videos, this course will illuminate the impact that social and artistic movements have had on jazz music.
Satisfies Studies in Global Cultures Requirement
Satisfies Critical Studies Elective

The Critical Studies 300 Sequence
Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world.

Critical Theory B (CS-301) offerings are special topics courses that build upon the theoretical foundations of Critical Theory A. Critical Theory A and B are required for all BA and BFA students.

CS-300-1 Critical Theory A
Dale Carrico
Prerequisite: HUMN-201
Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. Students will develop written and verbal analytic skills with the goal of enriching the quality of their thought, discourse and artistic production.
Satisfies Critical Theory A Requirement

CS-301-1 Critical Theory B: The Politics of Culture
Aaron Terry
Prerequisite: CS-300
This class will explore modernist and post-modernist views on popular culture in the context of capitalism since the 1960s. From the album liner artwork of Funkadelic to Fela Kuti and Jamaican reggae, students will look at how music and popular art have played a role in changing the way people regard race, religion, national, and international politics. The course will focus, in part, on sampling and strategies of re-appropriation that have enabled the creation of new forms, including music as varied as "My Life in the Bush of Ghosts" by Brian Eno/David Byrne to the Bombsquad's production of Public Enemy's "It Takes A Nation of Millions to Hold Us Back," and the use of commercial imagery in the photocopied fliers of Punk and Hip-Hop. Against conformity and homogenization, have the particular strategies of some popular art movements created a political voice? Does the success of a movement, group of artists or musicians result in the negative deformation or deterioration of culture? Do artistic practices still play a critical role in a society in which art and advertising have become blurred? Is a modernist argument relevant in today's ultra-connected, globalized culture? Conflicting ideas regarding the role of art will be considered by theorists including Marshall McLuhan, Deleuze, Nicolas Bourriaud, and Ranciere, among others.
Satisfies Critical Theory B Requirement
Satisfies Studies in Global Cultures Requirement

CS-301-2 Critical Theory B: Dystopian Science Fiction
Matt Borruso
Prerequisite: CS-300
This course examines dystopian science fiction film and literature of the late 1960s and 1970s in relationship to the complex dominant and countercultural context from which they emerged. Themes of evolution, artificial intelligence, ecology, apocalypse, entropy, conformity, and totalitarianism developed in these films at a time when the prevailing mood was one of cynicism and mistrust set against a backdrop of war. As the 60's and 70's counterculture grew, Hollywood attempted to cash in on these sentiments with varying results. Nevertheless, from the conspiracy theory of fake moon landings in *Capricorn One* to the paranoid identity crisis of *Seconds*, these dystopian films played a crucial role for a generation who sought to "reject the system." Parallels and disparities between this moment and our current cultural climate emerge through an analysis of this sci-fi sub-genre. In addition we will also be exploring classic dystopian sci-fi literature from writers such as George Orwell, Yevgeny Zamyatin, and Philip K. Dick. (Class time may be extended for film screenings.)
Satisfies Critical Theory B Requirement

CS-301-3 Critical Theory B: Feminism in the 21st Century
Carolyn Duffey
Prerequisite: CS-300
This course will examine the theoretical questions posed by the equivocal connotation of feminism in the early 21st century. Historicizing the development of the various waves of Western feminist thought in the late 20th century, from Robin Morgan and Hélène Cixous to Judith Butler, students will look at the critique of such formulations of feminism by Western women of color, like Gloria Anzalda, Hazel Carby, and Aiwha Ong. This course will also consider how postcolonial theory, particularly that produced by women from the Middle East, Southeast Asia, the Caribbean, and Latin America, including Lila Abu-Lughod, Saba Mahmood, Gayatri Spivak, Sara Suleri, Edwidge Danticat, Myriam Chancy, Maryse Condé, and Nancy Morejón, reconsiders the possibility of what Françoise Lionnet terms femihumanism, or female solidarity, as it deals with the sexual, social, economic, and aesthetic concerns of women around the world. An important focus of our analysis of the development of contemporary feminist thought will be its effects on the cultural production of women in various regions of the world through their work in visual art, film, media, or literary texts.
Satisfies Critical Theory B Requirement
Satisfies Studies in Global Cultures Requirement

ENGL-090-1 English Language Support for Artists
David Skolnick
Prerequisite: None
This course is designed to support non-native speakers of English in their studies at SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking with a focus on vocabulary and participation in classroom discourse and critiques at SFAI. Customized grammar and pronunciation lessons will be provided for students based on their needs.
Required for students based on TOEFL score and the results of the Writing Placement Exam

ENGL-095-1 Seeing and Writing: The Art of the Written Word
David Skolnick
Prerequisite: None
Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next fifteen weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others, both famous and not, readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.
Required for students based on the results of the Writing Placement Exam

ENGL-100-1 (English Comp A) Investigation and Writing
Christina Boufis
Prerequisite: None
"Research is formalized curiosity. It is poking and prying with a purpose" (Zora Neale Hurston). Research is a crucial part of our creative process. In English 100, students will bring their creativity into contact with critical thinking, and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision.
Satisfies English Composition A Requirement

ENGL-101-1 (English Comp B) Nonfiction Writing: Truth, Lies, and Memoir
Christina Boufis
Prerequisite: ENGL-100

We live in the age of memoir. The form, simply put, takes the self as subject and promises the reader a truthful voyage of discovery. But despite the fact that today's memoirs crowd out novels on bookstore shelves, the genre actually has a much older history. In this class, we will trace the development of memoir as a genre, starting with excerpts from St. Augustine's *Confessions*, then looking at the personal essay with Montaigne in the 16th century and the rise of journalism in the 18th and 19th centuries. Contemporary works include Jeannette Walls' *The Glass Castle* and Dave Eggers' *A Heartbreaking Work of Staggering Genius*, as well as shorter works by Jo Ann Beard, Vivian Gornick, and Patricia Hampl, where we'll examine theories of memoir writing. Finally, we'll discuss the debacle over fictionalizing details in James Frey's *A Million Little Pieces* and the blurring of fact and fiction, as well as the reliability of memory in storytelling. Memoir, after all, comes from the French and Latin word for memory, which is notoriously a fickle faculty. This is not a course in memoir writing; rather it's a critical investigation and history of the form.
Satisfies English Composition B Requirement

ENGL-101-2 (English Comp B) Nonfiction Writing: Border Bodies: Critical Investigations into 21st Century Body Politics
Ella Diaz
Prerequisite: ENGL-100

This course investigates current body politics in a global age and representations of gender and identity across geopolitical borders, media, and mass visual culture. Students will read several texts that explore contemporary intersections between capitalism, transnational labor, feminism, and war. Alicia Gaspar de Alba's *Dessert Blood*, for example, takes readers on a dark odyssey into Ciudad Juárez and the killing of young female factory workers; but readers experience the story through the eyes of a 21st century U.S. Latina lesbian. So what does it mean to be from a particular ethnic and cultural group, but outside the heterosexual landscape? How does one navigate the various boundaries of race, class, and gender identity in a contemporary crisis? Alongside written texts, students will critically examine several different modes for representing body politics—documentary film, photographic essays, spoken word poetry, and other cultural productions. Exploring each work and its role in the formation of a transnational literacy, or international awareness of body politics, students will question if each work participates in or intervenes on gender and sexuality exploitations.
Satisfies English Composition B Requirement
Satisfies Critical Studies Elective Requirement
Satisfies Studies in Global Cultures Requirement

ENGL-101-3 (English Comp B) Nonfiction Writing: Frameworks of Short Fiction
Cameron Mackenzie
Prerequisite: ENGL-100

Over the last century the short story has become one of the most widely practiced artistic disciplines, and an understanding of its evolution provides a window into some of the key issues of our time as well as the process of confronting them through artistic practice. We will analyze short fiction of the 20th and 21st centuries through various critical frameworks including feminist and queer theory. Students will write a series of papers demonstrating a mastery of the academic essay and the process of scholarly research. Students will finally present in groups on a story of their choosing. Readings include Jorge-Luis Borges, Maxine Hong-Kingston, William Burroughs, David Foster-Wallace, Thomas Pynchon, Denis Johnson, and Sandra Cisneros.
Satisfies English Composition B Requirement

ENGL-101-4 (English Comp B) Nonfiction Writing: Animal(s) and Human(s)
Christian Nagler
Prerequisite: ENGL-101

Martin Heidegger wrote: "the animal is excluded from the essential domain of the conflict between unconcealedness and concealedness. The sign of such an exclusion is that no animal or plant has the word." Given this symbolic exclusion, what is the place of animal life in our psyches, in our social world, and in our systems of production? How do we conceive and experience our animality and how do we recognize the humanness of animals. How do these conceptions bear on our ideas of language, ethics, and emotion? Through writing and discussion, we will interrogate the relation between human and animal from many different angles. Readings will include *Elizabeth Costello* by J.M. Coetzee, *The Open* by Giorgio Agamben, *The Biological Basis of Ethics*, by Peter Singer, as well as essays by Gilles Deleuze and stories by Franz Kafka. Films include *Bambi*, Michael Haneke's *Time of the Wolf*, and Werner Herzog's *Grizzly Man*.
Satisfies English Composition B Requirement
Satisfies Studies in Global Cultures Requirement

ENGL-102-1 Continuing Practices of Writing: Native American Novels and Films
Ben Perez
Prerequisite: ENGL-101

In this course students will investigate the relationship between "traditional" modes (primarily oral) and "modern" modes (particularly novels and films) of expressing and advocating indigenous worldviews, as theorized and practiced by Native Americans. Indeed, how do contemporary Native American creative writers and filmmakers juggle and/or amalgamate and/or reconcile "tradition" and "modernity"? How do they ground their creative works in traditional content and concerns, yet translate those works into modern literary and cinematic forms? How do they honor and advance traditional cosmologies, ontologies, histories (and philosophies of history), and native senses of humor, yet employ modern print and film media to do so? Put another way, how do contemporary Native American creative writers and filmmakers filter modernity through tradition? How do they graft tradition onto modernity and how can an investigation into the tension between traditional and modern modes of communication, as theorized and practiced by Native Americans, help us get at a better understanding of Native American novelistic and filmic masterpieces?

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. While transfer students are given priority for this course, students needing to fulfill their second-semester writing ENGL-101 requirement may also enroll in this class if space permits and with prior approval from the Director of the Writing Program. These students will be required to submit a writing portfolio at the end of the semester, just as they would in ENGL-101.

The Humanities 200 Sequence

Humanities Core A and B (HUMN-200 and HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-200-1 (Humanities Core A) Pre-Columbian Cultures
Andrej Grubacic
Prerequisite: ENGL-101

When does American history begin? The answer used to be 1492, with the European arrival in the Americas. However, for the last thirty years or so, historians, geographers, and archaeologists have built up an arsenal of evidence about the residents of North America after the ice receded and before Europeans arrived. Many scholars now insist that native settlement began at least 20,000 years ago, when fishing peoples arrived in small, open boats from coastal Siberia. Their descendants developed productive modes of horticulture that sustained a population explosion. By 1492, indigenous people in the Americas numbered about 100 million—10 times previous estimates. This course is a journey through the mosaic of ancient civilizations of the Americas. How can we imagine everyday life in native communities? What role did the calendar, astrology, and religious ceremonies play in pre-Columbian societies? And how did the Aztecs, Olmecs, Toltecs, and Mayas imagine space, place, and time? We will use scholarly articles, novels, travel literature, and modern representations to explore the world of the Americas before the colonial conquest.
Satisfies Humanities Core A Requirement
Satisfies Studies in Global Cultures Requirement

HUMN-201-1 (Humanities Core B) Origins of the Modern World: East/West Encounters
Carolyn Duffey
Prerequisite: HUMN-200

This course spans from the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the "East" and the "West," terms that students will interrogate. The goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world,

including the "reinvention" of the Americas, Enlightenment revolutions, the creation of the African Diaspora and New World resistance, and finally, the very current economic, political, and social encounters of contemporary tourism, as part of globalization. The approach will be interdisciplinary as students examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films including drama, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, students will consider the contemporary resonance of all our texts, whether they come from the 15th or 21st centuries.

Satisfies Humanities Core B Requirement
Satisfies Critical Studies Elective
Satisfies Studies in Global Cultures Requirement

HUMN-201-2 (Humanities Core B) Looking South to North: Subaltern Perspectives in Western Civilization, 1519–1950
Ella Diaz
Prerequisite: HUMN-200

Over the course of the semester, students will become familiar with the history of Mexico, Central America, and South America in relation to the histories of the United States, Spain, Portugal, and England. At its core, this course rethinks traditional frameworks for organizing western history by considering the origins of the "modern" world as a process that begins in the preexisting societies of the North and South American continents. Students will compare 16th century European contact and conquest narratives with indigenous responses in the codices, lienzos, and other visual records. Paying particular attention to the ensuing era of colonial relationships in the 17th and 18th centuries, students will chart the evolution of colonial structures in the formation of the "modern" world. Currently in the 21st century, academia, the media, and various outlets of popular culture posit globalization as an unprecedented experience, based upon 20th century wars, multinational agreements, and emerging market economies. Likewise, a popular vocabulary has developed alongside this new "New World." Terms like "hybridity," "transnationalism," and "syncretism" abound in scholarship, exhibitions, and other representations concerned with the global city and the urban experience. But many of the 21st century issues concerning cultural and racial convergence originate in, or resonate with, earlier colonial encounters and mixtures. By tracing the historical antecedents of our global age, the course will reveal the connections between the many epochs that create, shape, and perpetuate the world in which we live.

Satisfies Humanities Core B Requirement
Satisfies Studies in Global Cultures Requirement
Satisfies Critical Studies Elective

HUMN-201-3 (Humanities Core B) Pictures, Scripts, and Notations: The Visual Rhetoric of Modernity
Meredith Tromble
Prerequisite: HUMN-200

The rise of modernity was accompanied by the introduction and diffusion of new image types in many spheres of culture. This course delves into the formation of modern visual language in non-art contexts such as commerce, medicine, music, and science, studying the shift towards a modern world view embedded in images such as timelines, medical atlases, and musical scores from the Renaissance to the early 20th century. Exemplary works such as Andreas Vesalius's *De humani corporis fabrica*, an anatomical treatise; Camille Flammarion's *Le monde avant la creation de l'homme*, which introduced visual conventions still extant in depictions of the earth's history; and Fritz Kahn's *The Life of Man,* an industrial iconography of the body, will reveal the systems of classification, urban cultures, and political struggles of their times.

Satisfies Humanities Core B Requirement
Satisfies Critical Studies Elective

Mathematics

MATH-106-1 Math in Design
Fred Powell
Prerequisite: None

Throughout history, many types of designs for building structures, sculptures and other modes of expression, have evolved using some type of math. This course will explore how math is used in the design process. Taught by a practicing architect, the focus will be on how math is used in architecture and related artistic practices, including calculating proportions and symmetry. Students will be introduced to algebra, geometry and other basic math to learn the importance of math in areas such as drawing, sculpture, and architecture. By the end of the class students will have a greater understanding of mathematics that are critical in patterns and the design process, particularly how areas and volumes are calculated using mathematical formulas. Students will also learn how applied mathematics is useful, not only in the design of buildings, but also in land planning and cost estimating for various types of projects.

Satisfies Mathematics Requirement

MATH-107-1 Mathematics of Interactive Media
Nick Lally
Prerequisite: None

This course will explore the mathematics of interactive media as students learn how to write, modify, and analyze software. Students will learn the basics of programming in the open source language Processing and apply these techniques towards the creation of interactive software projects that engage with the mathematical foundations of Boolean logic, geometry, and trigonometry. We will look at a number of contemporary interactive artworks and the techniques used to create them. This course will employ a hands-on project-based approach to learning mathematics as students learn to author their own interactive software projects. No programming experience is required.

Satisfies Mathematics Requirement

Science

SCIE-110-1 Art and Phenomena
Thomas Humphrey
Prerequisite: None

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco.

Satisfies Science Requirement
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

SCIE-116-1 Urban Hydrology
Nik Bertulis
Prerequisite: None

This course will investigate urban water science from source to bay. We will study the complexities of water in the Bay Area and how the biology and physics of water is constantly in flux: from the western slope of the Sierras, through Hetch Hetchy reservoir, pipes, pumps, disinfection, out the taps, through our bodies, homes and gardens, down the drain, and into the bay. Topics covered include living water, water toxicology, water recycling, rainwater management, and the interface of infrastructure and ecosystems. Students will also gain a historical perspective on water in relation to urban development in northern California.

Satisfies Science Requirement
Satisfies Urban Studies Elective

Social Science

SOCS-103-1 Psychology, Perception, and Creativity
Susan Greene
Prerequisite: None

This course will introduce students to the field of psychology, while focusing on creativity as concept, process, and action. Comparing the wide range of ways in which psychology and creativity are performed globally, we will ask the questions: In what ways is creativity a social or individual act? What drives the desire to make the unseen visible? Where are "we" in the creative process? What are the psychological dynamics of making meaning and symbols? How does the complexity of the creative process itself impact and affect what we produce? We will investigate creativity broadly to include, for example, the generative aspects of thinking and making connections.

Satisfies Social Science Requirement
Satisfies Critical Studies Elective

SOCS-221-1 Consuming Cultures: The Geopolitics of Consumption
Robin Balliger
Prerequisite: None

The relationship between commodification and social life has been a concern at least since Karl Marx's important writings on "commodity fetishism." Recent literature on consumption emphasizes its active, meaningful role in the construction of identity, community, and commodity worlds. Spectacular sights of consumption, including world fairs and expositions, have also shaped social thought about non-Western cultures and served the interests of nationalism and imperialism. With contemporary globalization, consumption and commodification have assumed an increasingly central role in everyday life, raising important questions about the circulation of images and objects in relation to desire, subjectivity, governance, and power. Through cross cultural perspective, this course will address a number of issues raised by cultural commodification and cultures of consumption, including changing flows in the traffic of art and cultural objects; consumptive networks; spaces and places of contemporary consumerism; consumption as social distinction; and consumption and citizenship.

Satisfies Social Science Requirement
Satisfies Studies in Global Cultures Requirement
Satisfies Critical Studies Elective

Urban Studies

US-203-1 Critical Perspectives on Urban Art Interventions
Terri Cohn
Prerequisite: ENGL-101

In the fine art world today, there is increasing interest in public art, social practice, and urban art interventions. This class will explore urban arts projects in the Bay Area and beyond, with the intention of bringing a critical lens to such practices. As artists are increasingly aligned with the "social turn" in contemporary art, which often includes events that are linked with broader "redevelopment" projects in low-income neighborhoods, they are frequently seen as valuable for contributing to the cultural capital and branding of cities. Many of these art projects may be inspiring to multiple publics, but artists may also inadvertently aid processes of gentrification and rehearse colonial relations of power, as they seek to create art in communities they sometimes know little about. What are the specific contributions and effects of these artistic practices in different urban communities? What are the meanings and strategies of "interventions"?

Satisfies Urban Studies Elective
Satisfies Critical Studies Elective
Satisfies Studies in Global Cultures Requirement

US-390-1 Thesis Colloquium
TBA
Prerequisite: CS-290, CS-300

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, collaborative project, etc. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Requirement for BA in History and Theory of Contemporary Art

School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA and a Studio Elective for the BFA.

All courses are offered for 3 units unless otherwise specified.

Intensives

DT-299-1/FM-299-1 Motion Graphics: Concept and Practice Using After Effects
Greg Lemon
Prerequisite: 3 Units of Design and Technology or Film Coursework

This two-week intensive course intersects images, video, typography, and sound to create title design, animation, logos, music clips, and experimental work. With the advent of web-based video sharing (YouTube, Vimeo) and mobile video devices (iPods), motion graphics are unlimited in their creative, practical, and distributive possibilities. This course will enable students to create professional-quality motion graphics in Adobe After Effects that can be integrated into film, DVD, and the web for presentation on mobile and stationery devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color, and composition. Assignments that incrementally combine these aspects are completed along with a comprehensive final project. As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 30s, to the innovative movie titles of Saul Bass in the 50's, to the emergence of MTV in the 80's, as well as the influence of new technologies and media artists in the 90's and early 21st century. Familiarity with Photoshop and Illustrator is useful.
Satisfies Design and Technology Elective
Satisfies Film Elective

NG-299-1 Prospect New Orleans
Keith Boadwee
Prerequisite: ARTH-101

January 4 - 12, 2012

This week-long intensive will take place in New Orleans during Prospect.2, the second edition of the international contemporary art biennial. Students will have a chance to view a broad spectrum of art representing many influential practitioners from around the globe. Much of the work on view at Prospect.2 will be site-specific and will provide students with an opportunity to develop a deeper understanding of how art functions outside of the white cube and can be tailored to meet the requirements of a specific context. The class will engage with representatives and administrators from Prospect.2, and will also visit the studios of local artists. While viewing and engaging with Prospect.2 will be the dominant focus of the class, we will also examine post-Katrina New Orleans and look at the response to this crisis, especially as it relates to arts and culture in the city. Students will spend a day of this trip working on a project that directly addresses community building.
Satisfies New Genres Elective
Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-Unit Off-campus Study Requirement
Program course fee: $1,620
See page 5 of the course schedule for more information on Prospect New Orleans.

SC-299-1 Fabric Workshop
Kate Ruddle
Prerequisite: 3 Units of Sculpture coursework
Using primarily fabric-based strategies, this course focuses on the idea of the nomadic and forms of mobility as sculptural practice. Extrapolating from such forms as tents, backpacks, clothing, sails, and natural habitats, issues such as sustainability, adaptable shelter, trans-species, mapping, urban/natural survival, and site logistics will be explored. Students will learn basic 2D to 3D pattern development, flexible material options, armature design, sewing, and a range of mechanical and glue-based fastening systems. The work of such artists as Lucy Orta, Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, and Beverly Semmes will be examined in this context.
Satisfies Sculpture/Ceramics Elective

CP-101-1 Contemporary Practice: Making History
(CP-101-1) JD Beltran
(CP-101-2) Richard Berger
(CP-101-3) Terri Cohn
(CP-101-4) Amy Berk
(CP-101-5) Bijan Yashar
(CP-101-6) Ana Fernandez
(CP-101-7) Ian McDonald
(CP-101-8) Aaron Terry
Prerequisite: CP-100
Building upon the work done in Form and Process, this course serves to expand students' definitions of contemporary art making and culminates in a large-scale collaborative project. More questions are posed in and out of the studio as students continue to uncover the opportunities available in the school, in the community, and in the larger art world, and how to navigate their place within these worlds. Four more methods/departments of art making are introduced and explored (Design and Technology, New Genres, History and Theory of Contemporary Art, and Urban Studies). To finish off the semester and the year, students choose from a number of collaborative projects spanning a variety of media and materials, conceptual intentions, and cultural models. The work from these projects will be highlighted in an exhibition in the Diego Rivera Gallery.
Satisfies Contemporary Practice Requirement

Design and Technology

DT-115-1 Internet Tools and Concepts
Adrian Ortiz
Prerequisite: None
The World Wide Web is a platform for many everyday uses, ranging from noble activism and philanthropy to home shopping networks and basic human activities, but what about artistic intervention? As an infinite information space, there is room for artistic projects of all stripes, from the practical (portfolio sites) to the sublime (geographically-dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs and protocols. This course is a hands-on introduction to what's going on behind the browser. To produce work, students will work in all facets of HTML, the markup language at the core of the World Wide Web. Students will code pages by hand, validate them, and look at cascading style sheets. As projects gain in complexity, work will be completed in Dreamweaver, a more sophisticated approach to creating pages and managing entire sites. Once having mastered static pages, students will move on to scripting and programming, and use JavaScript to enhance the look of sites, improve their performance, and to investigate the untapped creative possibilities of this web-focused language. The class closes with Flash, using it as a tool for improving interfaces.
Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective

DT-117-1 Social Networks: Sources, Examples, Implications
Paul Klein
Prerequisite: None
Students in this course will explore the social and cultural aspects of social media by using social networks as a canvas to create innovative work in a variety of ways, from using social media as sources for projects that are crafted in more traditional media, to creating work from collective users in which the audience determines the work. The course will consider examples of social media-based work, such as inter.sect Art Collective, which sends random status updates to artists who visually translate the updates and post them into social network streams; @Platea, an art collective creating crowdsourced online performances where everyone can participate; and "Journal of the Collective Me," which presents a real-time chronicle of anonymous tweets that contain the word "me." Artists may also use social media simply to reach out to people, create communities, and get others engaged in their work. Through student projects the class will critically examine the implications of using social media in regard to authorship, originality, privacy, surveillance, corporatization, and ultimately, its meaning and quality.
Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective
Satisfies Urban Studies Elective

DT-206-1/ PA-206-1 Digital Painting: Strategies of Visualization
Mark Van Proyen
Prerequisite: PA-120
This course will focus on the use of various imaging software packages working in combination with a large format printer to output directly onto pre-primed canvas, which may then be stretched and painted upon using a variety of traditional media and techniques. The goal of working in this way is to discover how advanced technology can facilitate, amplify, and contribute to the development of an individual painting-oriented artistic practice. Applications such as Adobe Illustrator, Adobe Photoshop, and Maya will be emphasized as vehicles for both graphic and pictorial image development, with focus placed on formulating outputs that address issues of personal expression and theoretical exposition. Previous computer experience is not needed to take this course.
Satisfies Painting Elective
Satisfies Design and Technology Elective

DT-216-1/FM-216-1 Intermediate 3D Modeling and Animation
Greg Lemon
Prerequisite: DT-116
This course will focus on utilizing and enhancing the skills learned in DT-116 to help students create a single piece of animated digital art. Students will further explore a variety of 3D digital creative techniques as they each conceptualize and create a polished animated short film, emphasizing shape, form, camera work, mood, and storytelling techniques. The course is designed to lead students through all stages of animated film production, including narrative development, storyboarding, art direction, and editing. Additionally, intermediate Maya tools and techniques will be demonstrated, focusing on advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, character setup, key frame animation techniques, lighting, and rendering. This course will provide students with the technical skills needed to produce high-quality animated films, while maintaining an overarching focus on creativity, exploration, and experimentation through a narrative context.
Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

DT-220-1 Signal to Noise:
Interactive and Electronic Performance
Andrew Benson
Prerequisite: One 100-level Design and Technology course
In communication theory, noise is anything that distorts a signal as it travels between a transmitter and a recipient. In this class, students will experiment with sound generation (synthesis), custom effects processing, sampling, and automation in order to create unique sounds. Students will develop their own modules or instruments for making and processing sound and/or video, learning to use both the precision and the "noise" inherent in such hybrid systems. In addition to gaining fluency with Max/MSP software and signal-flow concepts, students will gather control signals for their work using sensors and simple electronic input devices. Projects will culminate in a final performance or interactive media installation.
Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

DT-220-2 Conceptual Gaming
Greg Lemon
Prerequisite: DT-110
Games are one of the oldest and most relevant forms of human experience. Every day, whether realizing it or not, we play games with each other, ourselves, and the world around us through body language, verbal/non-verbal communication, goal setting, and emotional and logical manipulation. This course will explore the history, philosophies, and practices of formalized game design from both an analog and digital outlook, and allow students to develop and analyze their own game designs through a multitude of lenses and perspectives. The goal of the course is for students to develop several games throughout the course of the semester, including card and board games, as well as a videogame that can be published to the iPhone, iPad, and web. No prior knowledge of programming is required for this class, as students will use Game Salad, a Mac application that allows non-programmers to quickly build videogames in an easy-to-use graphical user interface. Basic computer skills and the ability to produce simple two-dimensional art are helpful.
Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

DT-220-3 Typography: Context and Practice
JD Beltran
Prerequisite: One 100-level Design and Technology course
Artists and designers use words in a variety of formats and venues. Poetry, prose, wordplay, graffiti, graphic novels, calligraphy, the printed page, and the motion of letters on cinematic, cathode ray, and LCD screens all make expressive use of the written word in the context of exhibition, installation, and performance. The use of letterforms, both artful and mundane, speaks more deeply and artistically than we often suppose. In this class, students will explore conventional and unconventional uses of typography to promote cultural and political messages, create aesthetic projects, and intervene in social contexts that inform the reader and audience through a variety of media forms. Students will begin with typography projects that quickly develop basic skills. Further explorations develop more creative and experimental work, concluding with an independent project that engages their own artistic practices and concerns. Students may choose a specific media focus or a variety of media as appropriate for the content of their final project. Typographic media covered will include type for print, video, motion graphics, and installation graphics. Both studio and seminar, the class will address both technical and conceptual frameworks, with readings, critiques, and discussions of the history and theoretical issues surrounding modern typography, including 19th century commercial illustration, the Bauhaus, the grid, and its deconstruction.
Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective

DT-220-4 Digital Fabrication Using 3D Printers
Chris Palmer
Prerequisite: One 100-level Design and Technology course
3D printing technology automatically creates tangible physical models from 3D computer data in much the same way that a document printer produces paper from a word-processing file. Objects are designed using computer software, and are then built by a printer with very little waste of material and energy. This technology has recently become available to artists, designers, educators, and small businesses in the form of inexpensive "personal 3D printers." This class will use the MakerBot Thing-o-Matic, which renders STL files from a variety of simple 3D modeling program such as Google SketchUp (free). Artists can now prototype forms, aesthetics, fit, and function and explore many design iterations – with a simple connection to a 3D printer, directly from the desktop computer. This course includes an introduction to 3D modeling and printing, the printing process, its place in the art and design workflow, applications, case studies, data integrity, and scaling guidelines. Each student will develop strategies and designs for their fabrications. These strategies and designs will be staged during specific steps in the design process, from hand-drawn sketches to image rendering to creating "blueprints" to final documentation and critical analysis. Students may also print smaller components for assemblage into larger objects.
Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective

DT-230-1 Connecting Your Work with Asia: East/West Words and Images
Paul Klein and Robin Gianattassio-Malle
Prerequisite: One 100-level Design and Technology course

From Jakarta to Beijing, New Delhi to Tokyo, young artists and designers are shifting and breaking the boundaries of design, illustration, and artistic expression. Asian art and design has become an important focus of interest and influence in the West. Rapid economic growth in China, India, Vietnam, Indonesia, and elsewhere in Asia has kick-started art and design practices of incredible complexity. This course will examine how different cultures in Asia mutually inspire each other's work through social networks, direct video and audio connections. Students will also examine the substantial influences of Western art, design, and commerce in special regard to Asian contemporary pop culture. Work produced in Asia does not merely reproduce imported styles, but incorporates and mixes them with styles of the visually rich Asian heritage. This blend of the traditional and contemporary elements creates a colorful organic result in contrast to the increasingly technology determined work in the West. Students will develop media projects based on their own research and creative interests and exchange these projects with artists, designers, and media venues in Asia. The purpose of this course is to provide new resources and enhanced opportunities to develop new approaches to global questions and collaborations. Opportunities to explore using additional contemporary design communication and presentation tools will be employed as systems of contact: social networks including Facebook and Twitter, collaborative professional local, national and international broadcast, podcast, and streaming.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective
Satisfies Studies in Global Cultures Requirement

DT-233-1/ SC-233-1 Expanded Drawing – 3D Proposals
John Roloff
Prerequisite: One 100-level studio course

Expanded Drawing – 3D Proposals is a project-driven drawing course that explores the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer assisted drawing "CAD" software), as well as practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3-dimensional internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches, will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.

Satisfies Drawing Requirement for Sculpture
Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective

DT-250-1/SC-250-1 Active Wearable Objects
Chris Palmer
Prerequisite: DT 150-1

Active wearable objects consist of electronics that are worn on the body and controlled by small circuits and computers. "Wearable computing" is an active topic of research, with areas of production including user interface design, use of wearables for specific applications including disabilities, electronic textiles, and fashion design. Many of the objects can be considered an extension of the user's mind and/or body. In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and sub processors in relationship to wearable objects. This course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a greater understanding of historical and contemporary microcontrollers in the arts, while working on interactive art projects in regard to the body. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class.

Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective
Satisfies Sculpture Elective

DT-299-1/FM-299-1 Motion Graphics: Concept and Practice Using After Effects
Greg Lemon
Prerequisite: 3 Units of Design and Technology or Film Coursework

This two-week intensive course intersects images, video, typography and sound to create title design, animation, logos, music clips, and experimental work. With the advent of web-based video sharing (YouTube, Vimeo) and mobile video devices (iPods), motion graphics are unlimited in their creative, practical, and distributive possibilities. This course will enable students to create professional-quality motion graphics in Adobe After Effects that can be integrated into film,

DVD, and the web for presentation on mobile and stationery devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color, and composition. Assignments that incrementally combine these aspects are completed along with a comprehensive final project. As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 30s, to the innovative movie titles of Saul Bass in the 50's, to the emergence of MTV in the 80's, as well as the influence of new technologies and media artists in the 90's and early 21st century. Familiarity with Photoshop and Illustrator is useful.
Satisfies Design and Technology Elective
Satisfies Film Elective

DT-304-1/IN-304-1 Public Interactives: Invigorating Cities and Neighborhoods
Scott Minneman
Prerequisite: Senior Standing
Internationally, many cities are making use of physical interactive installations and cell phone or web-based projects as ways of defining, enhancing, and invigorating spaces and places. Neighborhoods become galleries, open 24 hours, using buildings and shop windows as canvases with the artist and designer as collaborator. Museums, retail, and dining are also sites using interfaces of the everyday as sites of interaction. The course will begin with a survey and critique of interactive public art. Then, students will work together to define, research, and present group public art projects using their individual skills collectively (2D/3D Illustration, Photography, Murals, Street Graphics, Arduino, Processing, Max/MSP/Jitter, Java, Maya, Wiring, HTML, Flash. etc). Students will take responsibility for all aspects of their projects, which include topical and site research, project design, prototyping and modeling, budgeting, administrative permits, exhibition design, project execution, and public outreach. The course culminates in the completion of interactive public projects that will be exhibited at the end of the semester.
Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective
Satisfies Senior Review Requirement
Satisfies Urban Studies Elective

DR-120 Drawing I and II
Bruce McGaw (DR-120-1)
Ana Fernandez (DR-120-2)
Prerequisite: None
This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.
Satisfies Drawing I Requirement

DR-200-1 Drawing II and III
Carlos Villa
Prerequisite: DR-120
This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Students will expand their knowledge of both traditional and nontraditional drawing media and drawing surfaces. Students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project. The specific focus of the course will depend on the instructor and may vary from semester to semester.
Satisfies Drawing Elective

Film

DR-209-1 Art on Paper
Frances McCormack
Prerequisite: DR-120

Art on Paper is an intermediate drawing class that will allow the student to become further acquainted with the variety of artists working primarily on paper and a variety of approaches to using paper in a body of work. There will be a class on the history and properties of paper, slide talks/videos, at least one class trip, and plenty of time to work. After the first meeting, and with individual consultation with the instructor, students will be expected to focus and work in depth on an individual project or projects. Approaches can include refined drawings, collages, prints, cataloguing ideas for other work, watercolor, acrylic, books, journals, documenting random processes, etc. Any dry or water media is acceptable. Students may also use film, photography, printmaking, or three dimensional/installation approaches. We will look at examples of illuminated manuscripts and miniatures, along with the work of Vija Celmins, Shahzia Sikander, Kerry James Marshall, Ed Ruscha, William Kentridge, Henry Darger, Vince Fecteau, Chuck Close, Lee Bontecou , John Cage, Josephine Taylor, Kara Walker, Walton Ford, Jacob El Hanani, Dominic DiMare, and Miya Hannan, among others.

Satisfies Drawing Elective

DR-220-1 Life Drawing: Portraiture and Color
Taravat Talepasand
Prerequisite: DR-120

Drawing plays a vital and primary role in the life of an artist or designer. In Drawing, students engage in rigorous observational drawing of natural and man-made forms towards the human figure. Working from male and female models, nude and costumed, quick gestural sketches as well as extended studies; the whole figure, and details of the figure; and the figure and space as compositional elements. The expressive character of lines, tones, and marks are studied as inseparable from the information, concept and content of drawing. This course involves a lot of drawing, drawing with various materials and color. Many drawing materials will be explored.

Satisfies Drawing Elective

FM-101-1 Intro to Film
Anjali Sundaram
Prerequisite: None

This course is a hands-on introduction to film for film majors and non-majors, and takes an open approach to the practice of filmmaking through learning the range of materials and technologies. By concentrating on moving image media in general, students learn the equipment, techniques, and history of not only film, but also of video/digital media, and create projects in both formats. Projects will cover the basics of using 16mm and super-8 mm film cameras, equipment, processing, and editing techniques, as well as video/digital recording equipment, techniques, editing, special effects/compositing, and post-production. We will explore basic principals of experimental, narrative, and documentary genres, including storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. Students working in a narrative genre will write a short treatment and script of their final short film project. The screening of films from various historical periods and cultures, and talks by acclaimed local filmmakers, will shed more light upon the historical and cultural context of the moving image. By the end of the course, students will be familiar with and able to create basic works in both film and digital formats, and will be versed in all moving image genres.

Satisfies Introduction to Film Requirement

FM-110-1 Electro-Graphic Sinema
Mike Kuchar
Prerequisite: None

Electro-Graphic Sinema is an opportunity to learn the basics of production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects, and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary "AC/DC Psychotronic Teleplays" course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film Distribution 1 Requirement or Film Elective

FM-141-1 History of Film: Cyborg
Henry Rosenthal
Prerequisite: ARTH-101

This course will trace the history of cyborgs as they have been manifested in film and media. The ethical issues explored in this course include the shifting boundary lines between the machine and the human. Films selected for viewing will investigate cultural cinematic reactions that reflect how a society enamored with technology can threaten crucial human values. Some of the questions the course will raise are: How do technology and machines affect our sense of self and of community? Can we really take on radically different identities through virtual worlds? Might collective bodies operate as machine-like assemblages rather than as a group of free-thinking individual agents? Can human values and sensibilities ever be recognized, revealed, or re-created in machine-based artificial intelligence? What is the seduction of cyberfems? These questions will be stressed in the films selected for screenings, which will include Fritz Lang's *Metropolis*, James Whale's *Frankenstein*, Peter Wollen's *Friendship's Death*, Jean Cocteau's *Beauty and the Beast*, and Isaac Asimov's *I Cyborg*. Readings will include articles by Donna Haraway, Katherine Hayles, and Raymond Kurzweil.

Satisfies History of Film Requirement
Satisfies Art History Elective
Satisfies Critical Studies Elective

FM-220-1 Documentary Film Ethics
Michael Fox
Prerequisite: FM-101

This course will examine the multitude of ethical issues that color and influence the work of practicing documentary filmmakers. The overarching context is the complicated question of the filmmaker's responsibility to his or her subject as well as to the viewer. The purpose of the course is for students to become familiar with contemporary and historical debates regarding documentary filmmaking, in order to become more critical consumers of documentaries. As a next step, the students – especially film majors – will be asked to develop and articulate their own ethical standards and guidelines

Satisfies Film History of Film Requirement or Film Elective
Satisfies Critical Studies Elective

FM-220-2 Editing Film, Video, and Soundtrack
Jay Boekelheide and Dan Olmsted
Prerequisite: FM-101

In the collaborative art which results in the creation of media—film and video—the specific job of the editor is to offer a new examination, new look, or new perspective on the material that has been generated. This course will approach editing from both an ideal and a real perspective, focusing on conceptual considerations, aesthetics, and technique for image and sound editing, and covering fundamental principles along with experimental techniques. Students will examine historical, contemporary, and experimental approaches to sound and the relationship between sound and image. Working in Final Cut Pro, initially with provided digital source materials and later on their own projects, students will learn the conventions of contemporary editing and when and where it is appropriate to ignore them during the largely subjective activity that is editing. Students will also analyze editing in a number of films that provide useful practical examples as well as exemplary subjects of iconic technique.

Satisfies Film Distribution I Requirement or Film Elective

FM-220-3 Cinematography and Narrative Light
Hiro Narita
Prerequisite: FM-101

This course will explore cinematography emphasizing the dramatic and narrative potentials of light. It will train students to see in original ways and instruct them to use simple techniques of storytelling in order to create drama while also emphasizing often-unseen themes within the structure of a script. Cinematography is an interpretative process, which culminates in the authorship of an original work rather than the simple recording of a physical event, as cinematography involves such technical concerns as camera, lens, camera angle, distance, and movement. Digital techniques as well as traditional methods of cinematographic storytelling will be discussed. Classic cinematographers as well as contemporary works will be screened and discussed, including *Apocalypse Now, Rashomon, In the Mood for Love,* and others.

Satisfies Film Elective

FM 224-1 Digital Cinema II
Michella Rivera Gravage
Prerequisite: FM-204

This is a workshop course in advanced film technology, video production, and post-production. Students will learn the complete process of producing, editing, and online finishing using HD cameras, offline editing tools, and Final Cut Pro-based online facilities. Students will refine their skills in the areas of line producing, pre-production, cinematography, lighting, sound recording, and postproduction workflow. The course will also provide instruction in related professional-level production techniques and conceptual and aesthetic aspects of the medium. Students will focus on specific genres, production challenges, distribution, professional development, multimedia and hyper media production planning, and writing from critical production perspectives, which include developing a sense of the ethical and social roles related to creating media forms. Students will complete a semester project while collaborating in a variety of production roles.

Satisfies Film Distribution I Requirement or Film Elective

FM-299-1/DT-299-1 Motion Graphics: Concept and Practice Using After Effects
Greg Lemon
Prerequisite: 3 Units of Design and Technology or Film Coursework

This two-week intensive course intersects images, video, typography and sound to create title design, animation, logos, music clips, and experimental work. With the advent of web-based video sharing (YouTube, Vimeo) and mobile video devices (iPods), motion graphics are unlimited in their creative, practical, and distributive possibilities. This course will enable students to create professional-quality motion graphics in Adobe After Effects that can be integrated into film, DVD, and the web for presentation on mobile and stationery devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color, and composition. Assignments that incrementally combine these aspects are completed along with a comprehensive final project. As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 30s, to the innovative movie titles of Saul Bass in the 50's, to the emergence of MTV in the 80's, as well as the influence of new technologies and media artists in the 90's and early 21st century. Familiarity with Photoshop and Illustrator is useful.
Satisfies Design and Technology Elective
Satisfies Film Elective

FM-305-1 Radical Directing
Lynn Hershman Leeson
Prerequisite: FM-141

This course will emphasize radical and original directing techniques and styles that veer from traditional narratives, as well as the conceptual frameworks directors use in order to cinematically articulate characters, plot, subtext, tension, and drama. The range of films will include Vertov, *Man with a Camera;* Michael Neiman, *Neiman with a Camera;* Alexander Sukarov, *Russian Arc;* Clio Bernard, *The Arbor;* and Catherine Breillat, *The Sleeping Beauty,* among others. Students will write papers analyzing films and their relationship to available technology, as well as the cultural context in which they were made.
Satisfies Advanced Film Requirement

In conjunction with this course, SFAI will present six events in the Spring 2012 semester that focus on radical approaches to cinema. All events are free and open to the public and will be held Wednesday evenings at 7:30 pm in the SFAI lecture hall at 800 Chestnut Street. For more information on the lecture series, please see page 7 of the course schedule.

FM-380-1 Undergraduate Tutorial
Lynn Hershman Leeson
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Film Elective

Interdisciplinary

IN-114-1 Collage
Carlos Villa
Prerequisite: None
This course will combine painting processes with the use of found and/or fabricated materials to explore various ways of making of mixed-media works in two and three-dimensions. Specific topics of inquiry will include an examination of various adhesives and other methods of attachment in relation to the surface particularities of various materials, and the safe use of non-conventional painting techniques. Special emphasis will be placed on understanding how the spontaneous juxtaposition of iconography and surfaces can create unique aesthetic opportunities, especially in relation to the use of recycled materials. Some painting experience is helpful.
Satisfies Drawing or Painting Elective

IN-390 Senior Review Seminar
Meredith Tromble (IN-390-1)
Brett Reichman (IN-390-2)
Prerequisite: Senior Standing
This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.
Satisfies Senior Review Requirement for BFA

IN-391-1 Interdisciplinary Honors Studio
TBA
Prerequisite: Senior Standing
The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor.
Students must submit a completed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work and/or project proposal to be considered for this course. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.
Satisfies Senior Review Requirement for BFA

IN-393-1 AICAD Mobility
TBA
15 Units
Prerequisite: Junior standing, 3.0 minimum GPA, 24 credits completed at SFAI
The AICAD Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space available basis. Full credit for fifteen units is given for satisfactory work. Students should consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials. Depending upon the institution and the courses successfully completed, AICAD Mobility satisfies three units of the Liberal Arts elective and twelve units of Major/Studio elective requirement.
Satisfies Off-campus Study Requirement

IN-396-1 Internship
Sarah Ewick
Prerequisite: Junior Standing
The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and complete a minimum of 90 hours of work with the host organization, or approximately six hours per week. Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, non-profit status, governance, cultural policy and support for the arts, current issues in the arts, and resources for visual artists.
Satisfies 3 units of the 6-unit Off-campus Study Requirement

IN-399-1 Junior Semester of Independent Study
12–15 units
Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean of Academic Affairs, a studio faculty sponsor, and the Director of Registration and Records. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 semester units for studio credit and shall not exceed three semester units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed 15 units. Only one semester or one summer session of independent study shall be allowed for any student.
Satisfies Off-campus Study Requirement

New Genres

NG-101-1 New Genres
Keith Boadwee
Prerequisite: None
This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach towards visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that function as frameworks for each student's content development, as well as lectures and visiting artists.
Satisfies New Genres I Requirement

NG-113-1 BorderLine: Drawing at the Threshold
Jenifer Wofford
Prerequisite: None
This course will extend experimental drawing practices to time-based work in performance, improvisation, video, and "social practices" including collaboration, public art, and activism. Investigating the spatial-orientations of measuring and mapping, borders, membranes, and the subterranean, topics potentially to be addressed in work and/or discussion include non-places, liminal states/liminality, the Chthonic/unseen, displacements/dislocations, intersections, code-switching, Venn Diagrams, authenticity, and hybridity. The course will also address artists and practices that exist in border-space in terms of strategy and affiliation, and the trickster space of humor-based work.
Satisfies New Genres Elective

NG-141-1 Issues in Contemporary Art
Sharon Grace
Prerequisite: None
This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical cultural theory as it relates to contemporary art practice.
Satisfies History of New Genres Requirement
Satisfies Art History Elective

NG-201 New Genres II
Whitney Lynn (NG-201-1)
Jenifer Wofford (NG-201-2)
Prerequisite: NG-101
This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.
Satisfies New Genres II Requirement

NG-206-1 Photoworks: Conceptual Photography
Rebecca Goldfarb
Prerequisite: NG-201
Photography has played a major role in the development of conceptual and performance art and it has gone beyond just the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course will challenge students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.
Satisfies New Genres Photoworks Requirement

NG-207-1 Performance/Sound/Language
Jennifer Locke
Prerequisite: NG-101
This is an opportunity for any student working in performance, sound/music, or text/language to engage in a workshop-style studio/seminar that will explore invention and construction of the self through sound, material, and language. This course will culminate in an exhibition of performances.
Satisfies New Genres Elective

NG-220-1 On the Remake: Appropriation in Contemporary Art
Whitney Lynn
Prerequisite: NG-101

The "remake" has been a given in the worlds of art and cinema, the discussion often centering on issues of authorship and authenticity. For artists, appropriation has served as a means of subversion, but does this choice retain the same power now? This class will address this question as well as related topics of appropriation; the use of quotation, parody, and repetition; performance restagings; sampling, remixes and covers; mash-ups and fan videos; and the role of found objects, collage and montage. Students will be asked to produce work that wrestles with or incorporates existing material as a way of critiquing, celebrating, and/or transforming the original.

Satisfies New Genres Elective

NG-220-2 Internet Killed the Video Star
Tim Sullivan
Prerequisite: NG-101

This course will concentrate on a history of television and its relationship to art. We will discuss artists who used television as medium, infiltrating the homes of the national TV-viewing public through acts of intervention, piracy, and more conventional methods. We will address the changing role of celebrity initially brought about by public-access television, game shows, and reality TV. This will bring us into the 21st century, when the "TV set" is nearly extinct, being replaced by the home computer. We will discuss how the advent of video sharing communities like YouTube have given everyone with a computer the ability to become a celebrity seen by a world audience. The class will experiment with performance and persona through a variety of individual/collaborative projects that will result in a "TV show" premiering on the SF public-access cable channel. In typical TV-show style, we will shoot in front of a live studio audience at the SF public-access station and intercut the "show" with student-made videos. Students will be expected to make their own videos/performances and collaborate on television production and editing. Artists/work to be viewed/discussed include Chris Burden, Mike Smith, Tony Labat, Ant Farm, Groucho Marx, William Wegman, Glenn O'Brien's TV Party, The Uncle Floyd Show, Sadie Benning, Weird Charlotte, Andy Warhol, Ernie Kovacs, Family Feud, Jackass, Jim Spagg's Sex Show, The Real World, Stan Douglas, Gerry Schum, and many more.

Satisfies New Genres Video Distribution Requirement
Satisfies New Genres Issues and Contemporary Artists Requirement

NG-220-3 Within or Without (A Room of One's Own)
Rebecca Goldfarb
Prerequisite: NG-101

This interdisciplinary studio course explores artists' live/work spaces and sketchbooks/journals as ways to negotiate content and context alike. We will focus on the ways in which art practice is shaped through the conjunction between our interior and exterior worlds, noting parallels between the structures and functions of the spaces we inhabit: the human body, architecture, the urban landscape, and fictional spaces. Journaling, an "interior space," will serve as a testing ground for connections with or distinctions from exterior space. We will visit artists' spaces with a particular interest in how individual experiences within private spaces can afford a view onto public life or are turned into public experiences. Students will create ongoing personal recordings such as photo/essay blogging, video-journaling, consistent documentation of process, hybrid forms, etc, and will curate works from their journal practice for presentation and translation into other media. Artists considered include: Sophie Calle, David Ireland, Linda Montano, Tehching Hsieh, James Turrell, and Andrea Zittel, among others.

Satisfies New Genres Elective

NG-299-1 Prospect New Orleans
Keith Boadwee
Prerequisite: ARTH-101

January 4 - 12, 2012

This week-long intensive will take place in New Orleans during Prospect.2, the second edition of the international contemporary art biennial. Students will have a chance to view a broad spectrum of art representing many influential practitioners from around the globe. Much of the work on view at Prospect.2 will be site-specific and will provide students with an opportunity to develop a deeper understanding of how art functions outside of the white cube and can be tailored to meet the requirements of a specific context. The class will engage with representatives and administrators of Prospect.2, and will also visit the studios of local artists. While viewing and engaging with Prospect.2 will be the dominant focus of the class, students will also examine post-Katrina New Orleans and look at the response to this crisis, especially as it relates to arts and culture in the city. Students will spend a day of this trip working on a project that directly addresses community building.

Satisfies New Genres Elective
Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-campus Study Requirement
Program course fee: $1,620

See page 5 of the course schedule for more information on Prospect New Orleans.

Painting

NG-310-1 Advanced Video: The Moving Image
Julio Morales
Prerequisite: 6 Units of New Genres coursework
This class is designed for advanced students who wish to concentrate on and develop their work with video. Whether the video work is single-channel, installation, or a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about the developments and shifts occurring in contemporary art. The class will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established.
Satisfies New Genres Video Distribution Requirement

NG-380-1 Undergraduate Tutorial
Ranu Mukherjee
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies New Genres Elective

PA-120 Painting I and II
Bruce McGaw (PA-120-1)
Dewey Crumpler (PA-120-2)
Prerequisite: None
This course combines beginning and intermediate instruction in painting. Students will gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will acquire an increased familiarity with the foundational tools and techniques required for the making of paintings and they will learn how to begin, sustain, and complete a work of art. Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness. The specific focus of the course will depend on the instructor and will vary from semester to semester.
Satisfies Painting I Requirement

PA-200 Painting II and III
Jeremy Morgan(PA-200-1)
Brett Reichman (PA-200-2)
Prerequisite: PA-120
This course will explore color through studio assignments, experiments, readings, and visual materials. The assignments will take place in and out of the studio, with students investigating a single color each week. One week's assignment might involve a discussion of "the context of color," using Lita Albuquerque's 2007 piece Stellar Axis: Antarctica and Dan Flavin's 2007 blue-light installation at LACMA; wearing blue eyeglass lenses (colored Mylar) for an afternoon and recording one's shifting perceptions; mixing as many possible versions of "cool and warm blue" with paint or other colored materials; collecting examples of "found blue" and trying to replicate them in the studio; keeping a record of all blues seen during one week; and investigating the history of blue pigment (from Egyptian blue frit and lapis lazuli to "modern" phthalo blue). Students will explore color in ways that are conceptual and psychological and discover different cultures' interpretations of color, as well as the history and symbolism of each color. The ways in which color can carry meaning and serve the content and concepts underpinning artwork will be stressed. Students will each create a color journal that will include written materials and observational notes as well as a set of color chips as a guide for future projects. The focus of the course will be to enhance each student's ability to perceive color (notice!) and to use color (experiment!). The class will investigate what colors can do, on their own and in relation to each other. The information covered will give students an inside-out knowledge of colors so the color choices in their own work can be rooted not only in increased knowledge and theory but also in a deeper sensate and emotional understanding of the content that color can carry.human condition as exemplified in specific lived experience.
Satisfies Painting Elective

PA-206-1/DT-206-1 Digital Painting: Strategies of Visualization
Mark Van Proyen
Prerequisite: PA-120

This course will focus on the use of various imaging software packages working in combination with a large format printer to output directly onto pre-primed canvas, which may then be stretched and painted upon using a variety of traditional media and techniques. The goal of working in this way is to discover how advanced technology can facilitate, amplify, and contribute to the development of an individual painting-oriented artistic practice. Applications such as Adobe Illustrator, Adobe Photoshop, and Maya will be emphasized as vehicles for both graphic and pictorial image development, with focus placed on formulating outputs that address issues of personal expression and theoretical exposition. Previous computer experience is not needed to take this course.

Satisfies Painting Elective
Satisfies Design and Technology Elective

PA-220-1 Action, Reaction, Memory
Ana Fernandez
Prerequisite: PA-120

In an event there is an action, reaction, and memory. This class will serve as a platform to investigate the subjective and objective states of depicting these events through a painting medium. Painting will be pushed as a source for documenting; either as a real occurrence in time and space or through dreams as real psychological events. Going back and forth, the class will be asked to render the truth of memory, as such is the case with police eyewitness sketches or dreams. The class will then create moments, events, or actions that will be documented in another medium and then translated into a painting. To fully depict these events and provide convincing evidence, techniques of photo-realism will be emphasized, as well as color application, glazing, and layering.

Satisfies Painting Elective

PA-220-2 Narrative Painting
Caitlin Mitchell-Dayton
Prerequisite: PA-120

Contemporary narrative painting proposes meaning across a broad and complex range of possibilities. Neo Rausch's surreal landscapes invite decoding but draw the line at any final interpretation. At his best, Lucien Freud can make two people in a room look like a book-length story. For a decade, Peter Doig has drawn visual fuel from a single horror movie scene. Issues of contemporary culture, fantasy, politics, celebrity, and lived experience all inform current narrative painting practices, while inextricable ties connect these works to this strongest of all threads of art history. Levels of representation and stylistic range will be examined, including the use of photographic source material and discussion of the term "illustration". Readings from *Biting the Error: Writers Explore Narrative* will be used as a starting point for critical discussion.

Satisfies Painting Elective

PA-380 Undergraduate Tutorial
Dewey Crumpler (PA-380-1)
Frances McCormack (PA-380-2)
Carlos Villa (PA-380-3)
Pegan Brooke (PA-380-4)
Prerequisite: Junior Standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Photography

PH-101 Photography I
(PH-101-1) Sean McFarland
(PH-101-2) Lucas Foglia
Prerequisite: None
This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens, and development of film and paper are stressed in an environment of rigorous laboratory work.
Satisfies Photography I Requirement

PH-102-1 Materials and Methods: Ecological Art In Practice
Susannah Hays
Prerequisite: None
Materials and Methods is a cross-media course that examines the intersections of photography and the handmade book specific to environmental issues. Ecological art, by its definition, shares a relationship to the non-linear nature of experimentation and thought specific to art and the sciences. We can see these correlations when sun printing, binding and working with iron salts and other minerals, or when discovering interconnections between organisms and their environments. The course will provide demonstrations of a number of alternative photographic processes and non-adhesive book structures, readings, and guest lectures. Individual research and field studies will address each project's defined circumstances for transdisciplinary, site-specific work.
Satisfies Photography Elective

PH-110-1 Photography II: Understanding Photography
Reagan Louie
Prerequisite: PH-101
This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches to which the medium of photography may be applied. Through assignments, students will undertake and experiment with different approaches to self-expression, and begin to see how their work fits into the continuum of photography's history.
Satisfies Understanding Photography Requirement

PH-120 Digital Photography I
(PH-120-1) Sean McFarland
(PH-120-2) Michael Creedon
Prerequisites: PH-101
This course fully covers workflow from film and digital camera usage, placement into the computer, adjusting to the desired digital positive, and finalizing to finished print or electronic distribution. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.
Satisfies Digital Photography I Requirement

PH-140-2 History of Photography II: Analyzing Now
Thom Sempere
Prerequisites: ARTH-101
Photography remains the dominant form of visual communication in culture today, yet its purpose and even meaning are in flux more than ever. Through theme-based observations we will investigate the wider cultural field where the photographic is engaged, and look at how the changing medium may be understood in contemporary practice. Amongst potential issues are how the hyper-connected global media environment affects the traditional role of the document and journalistic story; how the overflow of ubiquitous amateur images, propelled by social media networking, influences individual creative/expressive art making; how digital imaging and other technological provocations have reformulated the medium's relation to truth and veracity; and how pictures represent personal and cultural identities in a 21st century globalized, post-industrial world of information technology. While the need for photography's signature component—communication of idea and point of view—seems to have sustained importance, nearly every other condition is in contention. These, and other issues, will be addressed through exchange with guest artists, visits to world-class collections and archives, discussion of critical readings and, importantly, individual research projects.
Satisfies History of Photography II Requirement

PH-216-1 Sacred and Profane II
Linda Connor
Prerequisite: PH-101, PH-110
In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, research inspired by students' creative work, and a class presentation will be required.
Satisfies Photography Elective

PH-220-1 Lighting and the Portrait
Leon Borensztein
Prerequisite: PH-101

This course will thoroughly examine the contemporary portrait using artificial and natural lighting techniques. The rigorous investigation of technique and style will cover: the studio, natural environment, editorial, photojournalism, fashion, the nude, and self-portrait.

Satisfies Photography Technical Elective

PH-220-2 The Documentary Story: Exploring Multimedia
Darcy Padilla
Prerequisite: PH-101

Through documentary photography, students will develop an individual project exploring the new possibilities of multimedia. By gathering information from photography, video, sound, and the written document, students will create an individual presentation. Subject matter and themes include finding and developing story ideas, gaining access, composition, editing and sequencing, and the basics of use and editing with digital video cameras and audio recorders.

Satisfies Photography Elective

PH-220-3 Eco-Logic: The Photographic Approach, Theory & Practice
Theo Lillie and Tracy Ginsberg
Prerequisite: PH-101

Scrutinizing eco-centric methodologies, students will develop concepts and skills to create photographic works of ecological content employing sustainable practices. We will investigate eco-logic principles via subject matter, technology, and recycled, reclaimed and repurposed materials. Through demonstrations of process and techniques, nature/natural and ecological themes will be examined via lecture, discussion, screenings, field trips, and guests. By way of individual and collaborative projects, students will establish their own eco-logic practice, vocabulary, theory, and aesthetic. Considering issues of conservation, beauty, bio-diversity, interdependence, and renewable resources, students will engage in a relationship with the environment that expands the role of artist in affecting change.

Satisfies Photography Elective

PH-221-1 Digital Photography II
Liz Steketee
Prerequisite: PH-120

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web, multimedia, and video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

Satisfies Digital Photography II Requirement

PH-305-1 Night Photography
Henry Wessel
Prerequisite: PH-110, PH-140

This studio course is designed for students who wish to acquire the technical skills necessary to describe the physical world at night and to receive critical insight and discussion in reference to their photographic projects. Bi-weekly presentation of work by each student will be scheduled. In addition, the final presentation of a comprehensive project in the form of a book, an exhibition, or a DVD presentation is required.

Satisfies Photography Elective

PH-311-1 The Digital Book
Michael Creedon and John DeMerrit
Prerequisites: PH-110, PH-140, PH-221

The medium of photography has arguably utilized the book form since its inception. In this course, students will use traditional bookbinding principles combined with present day fine art digital printing skills in order to produce photography-based book works. By incorporating text and image in the form of a limited edition fine art book students can expect to optimize the intention and meaning of their artwork. Students will be required to produce a book of their work with accompanying forward and acknowledgements containing a minimum of twenty images. Students should have a very complete body of work or project and be prepared to re-edit the work with an eye towards working in spreads, narrative sequencing, cinematic flow, and sensible composition. Topics covered in this course will include ICC profiling and color managed workflow, scanning and printing, proper selection of paper, basic "bench" skills in bookmaking, and bookmaking materials awareness, particularly adhesives. This is a demanding and rigorous course. Professionals from the field of both fine art bookmaking and photography will be brought in several times over the semester for discussion and to critique student work.

Satisfies Photography Technical or Conceptual Elective

PH-380-1 Undergraduate Tutorial
Linda Connor
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Photography Elective

PH-381-1 Special Projects
Henry Wessel
Prerequisite: PH-110, PH-140, PH-141
Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to his or her own process of art making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (e.g., PowerPoint, DVD, research paper, etc.).
Satisfies Photography Technical or Conceptual Elective

PH-391-1 Senior Review Seminar
John Priola
Prerequisite: Senior Standing
This is an exit or capstone class configured for the student to coalesce, define, and prepare to take work into a larger arena of the real world or into a graduate program. The class will bring long-term projects to a head and prepare students for their lives as professionals.
Satisfies Photography Senior Review Requirement

PR-104-1 Lithography I
Gregory Piatt
Prerequisite: None
The course provides the opportunity to explore the art of lithography and the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Students will explore the techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate.
Satisfies Beginning Printmaking Requirement

PR-201-1 Screenprinting II
Amy Todd
Prerequisite: PR-111
This intermediate/advanced screen print (Serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Various stencil making techniques (hand-made/drawn, photographic/computer generated) will be covered along with color separation creation. Photo-emulsion coating, exposure, registration, and printing will be demonstrated. Multicolor prints on paper will be produced with additional investigation into other substrates. Students will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be part of this course.
Satisfies Printmaking Elective

PR-202-1 Etching II
Timothy Berry
Prerequisite: PR-102
This class explores the medium of intaglio, both in technical and conceptual terms. Process investigations will include the creation of multiple plate/color prints as well as many of the ancillary approaches available to all the traditional intaglio processes: hard ground, soft ground, dry point, and aquatint. An emphasis will be placed on the collaboration between process and idea, an underlying concept in all contemporary print work. The installation/presentation of the print will also be seriously investigated. All work will be project based with a direct reference to both of the previous stated areas of understanding. All work will be discussed in both individual and group critiques.
Satisfies Intermediate Printmaking Requirement

PR-206-1 Artists' Books and the Vandercook Press
Macy Chadwick
Prerequisite: PR-106

Students will develop and build on creative ideas using the artists' book as a medium, focusing on the use of letterpress techniques on the Vandercook press. Whatever a student's discipline, re-conceiving ideas as an artists' book will expand and enrich their understanding of those ideas. This course will examine the way in which sequence, flow, word and image, and structure are special characteristics of an artists' book that open new insights into one's creative interests. The class will include demonstrations, visits by guest artists, and examples of the wide range of artists' books. Reference to techniques and interests in other classes will be encouraged. Each student will complete a small edition of books. The class will focus on individual planning, understanding materials, and building on a strongly held artistic idea.

Satisfies Printmaking Elective

PR-220-1 Relief Printing Through Social Investigation
Juan R. Fuentes
Prerequisite: PR-107-1

Students will be taken through various carving and printing exercises and projects that are designed to develop appreciation and understanding of the technical and aesthetic qualities of traditional and modern woodcut and linoleum processes. Students will use the figure or portrait as a point of reference for projects that come from their own convictions and passions about current issues facing our world. This course will examine the historical/contemporary uses of printmaking as a tool for democratic social movements and change, focusing on printmakers from Latin America and Mexico.

Satisfies Printmaking Elective
Satisfies Critical Studies Elective
Satisfies Studies in Global Cultures Requirement

PR-220-2 Letterpress: Design to Production
Laureen Mahler and John Peck
Prerequisite: One 100-level Printmaking course

Invented over five centuries ago, letterpress began as a method of printing text with movable type; now, with the modern-day emphasis on graphic design and digitally-created plates, letterpress has become an invaluable medium for artist prints, broadsides, business cards, invitations, and much more. In this course, students will learn every aspect of the letterpress printing process, from design and platemaking to printing and production. Through direct, hands-on work with the department's digital lab, platemaking equipment, and Vandercook presses, students will be exposed to a broad range of letterpress techniques and possibilities. There will be ample opportunity to print custom-created items, as well as an emphasis on integrating letterpress with other media. Projects will include creating an edition of broadsides or posters, designing promotional materials for yourself or a client, producing a set of business cards and postcards, and printing a small edition of zines or chapbooks.

Satisfies Intermediate Printmaking Requirement

PR-301-1 Multiplicity
Timothy Berry
Prerequisite: Junior Standing

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property—the ability to reflect "multiplicity." Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how they can be combined with other media. In this class, contemporary issues in printmaking will be examined through the use of slides, articles, and class discussions. Students will develop a proposal for an extended studio project reflecting these new definitions of printmaking. Class time will be spent on individual and class critiques of projects as they develop. Other readings will also be introduced and at least one press visit will also occur during the second half of the semester. The final two days of the semester, students will present their finished projects for the final critique.

Satisfies Advanced Printmaking Requirement
Satisfies History of Printmaking Requirement

Sculpture

CE-100-1 Ceramics I: Fabrication
Lisa Reinertson
Prerequisite: None

Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, to build projects investigating issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Beginning Sculpture Requirement

CE-190-1 Kitsch Seminar / Lab
John de Fazio
Prerequisite: None

Kitsch continues to be the dominant perception of art for the masses. This course will begin discussion at the 19th century with the Pre-Raphaelite's obsessive theatricality, which influenced generations of poster art and bad poetry; mass-produced Wedgewood ceramics, which commodified the tasteful Neo-Classical style through the Victorian Period; and the Civil War-era engravings of Currier & Ives that illustrated America's Manifest Destiny. Then we have Degas' ballerinas and Renoir's over-blushed bourgeoisie to dissect in the shadow of the Eiffel Tower. The business side of kitsch expanded into the 20th century with Hollywood films providing a vehicle for cheap sentimentality that sometimes transcended into art, such as The Wizard of Oz, Citizen Kane, and the 1950s Rebel Without a Cause, which kicked in the door for youth culture. Another topics explored include the effect kitsch has played in defining cultural identities through stereotyping ethnicity with the tourist industry; political memorabilia disseminated to seduce a population, with examples of visual propaganda masters like Mao, Lenin, Mussolini, and Hitler; and the fabrication of "Americana" through Mount Rushmore, Norman Rockwell illustrations, and the plaster busts of JFK, RFK and MLK. A closing chapter will explore the phenomenon of simulacra that reaches its zenith in Las Vegas with casino architecture that attempts to distill the essence of world culture into a weekend package. This class will work process against ideas by meeting one day a week as a seminar and a second day of the week as studio/laboratory. The studio/lab component will allow students to worth with ceramics and mixed media to investigate information explored in the seminar as well as the influence of kitsch on their work and thought.

Satisfies Critical Studies Elective
Satisfies Sculpture/Ceramics Elective

SC-140-1 History of Sculpture: Theory and Methods
Richard Berger
Prerequisite: ARTH-101

This course covers the significance of art making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the 21st century. Because art history can be a tool in the studio, this course will help students develop a solid historical context, which can then become a resource for their own art making.

Satisfies History of Sculpture Requirement

SC-200-1 Conceptual Furniture/Objects
Patrick Wilson
Prerequisite: One 100-level studio course

This course focuses on technical and conceptual manifestations of objects, furniture-like objects, and related assemblages/constructions. Working primarily in the wood and metal shops, students will explore methodologies of design, construction, alteration of found objects, deconstruction, and collage to develop individual sculptural projects. The conceptual, metaphorical, social, and related implications of a range of investigations will be explored, with examples from the work of Charles Ray, Alan Wexler, Los Carpinteros, and Andrea Zittel. Technical information can include fine woodworking, sheet metal, alternative materials, and low-tech electrical.

Satisfies Intermediate Sculpture Requirement

SC-233-1/DT-233-1 Expanded Drawing–3D Proposals
John Roloff
Prerequisite: One 100-level studio course

Expanded Drawing – 3D Proposals is a project-driven drawing course that explores the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional computer assisted drawing "CAD" software), as well as practice experimental drawing to assist in the design, organization, visualization, and presentation of their 2D and 3D projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3-dimensional internal and external space, objects, ideas, contexts, and sites. Structural drawing systems such as scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.

Satisfies Drawing Requirement for Sculpture
Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective

SC-250-1/DT-250-1 Active Wearable Objects
Chris Palmer
Prerequisite: DT-150-1

Active wearable objects consist of electronics that are worn on the body and controlled by small circuits and computers. "Wearable computing" is an active topic of research, with areas of production including user interface design, use of wearables for specific applications including disabilities, electronic textiles, and fashion design. Many of the objects can be considered an extension of the user's mind and/or body. In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators and sub processors in relationship to wearable objects. This course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java and MAX/MSP. Students will gain a greater understanding of historical and contemporary microcontrollers in the arts, while working on interactive art projects in regard to the body. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class.

Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective
Satisfies Sculpture Elective

SC-299-1 Fabric Workshop (Intensive)
Kate Ruddle
Prerequisite: 3 Units of Sculpture coursework

Using primarily fabric-based strategies, this course focuses on the idea of the nomadic and forms of mobility as sculptural practice. Extrapolating from such forms as tents, backpacks, clothing, sails, and natural habitats, issues such as sustainability, adaptable shelter, trans-species, mapping, urban/natural survival, and site logistics will be explored. Students will learn basic 2D to 3D pattern development, flexible material options, armature design, sewing, and a range of mechanical and glue-based fastening systems. The work of such artists as Lucy Orta, Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, and Beverly Semmes will be examined in this context.

Satisfies Sculpture/Ceramics Elective

SC-301-1 Site/Context: Public Art Studio
John Roloff
Prerequisite: One 200-level studio course

This course is part of a series of site/context/science courses in the Sculpture/Ceramics Department. Public Art Studio is a studio/site intensive class that investigates social, ecological, aesthetic and practical issues of art and public space. Projects developed as sited, contextual, ecological, or social works in the environment of San Francisco and the Bay Area will be explored through research, site investigation, and the development of proposals. As a practicum for public art commissions and issues, students will explore the production of hypothetical proposals for selected sites/contexts using a variety of approaches, including, models, drawings, mapping, GPS/satellite data, database collections, recordings, video, etc. Readings from a range of critical writing will be used to augment class projects. The class will examine the concerns and strategies of such artists as Janet Cardiff, Maria Eichhorn, Dan Graham, Hans Haacke, Thomas Hirshhorn, Atelier van Lieshout, Maria Nordman, and Robert Irwin, among many others.

Satisfies Advanced Sculpture Requirement

SC-380-1 Undergraduate Tutorial
John de Fazio
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester

Satisfies Sculpture Elective

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

Art History

ARTH-520-1 In the Loop
Gerwin Gallob
Prerequisite: None

Taking an interdisciplinary approach, this class relates repetition-based art practices to the repetitive dimensions of modern culture, as well as to theoretical conceptions of the loop, the refrain, and repetition. It is organized around a general inquiry into the aesthetics of minimalism (its various modes and manifestations since the 1960s), and places particular emphasis on questions of temporality and embodied subjectivity. As we explore minimalist practices in music, visual art, and other fields, and as we pay close attention to their formal characteristics, we will steer clear of formalist orthodoxies of all sorts. Instead, we will approach these practices as firmly situated in the material world, constantly intersecting with, and acting upon, racially and sexually marked bodies. This will allow us not only to gain a better understanding of the cultural meanings of repetition, but also lead us to important questions regarding desire, discipline, and the microphysics of power.

Satisfies Art History Elective

ARTH-520-2 Counter-Value in Art
Ginger Wolfe-Suarez
Prerequisite: None

This course challenges students to 'de-westernize' their concepts of art and of art objects within the context of the contemporary art world. It encourages participants to reevaluate the theories of value that tend to support the 'work' of art, the canonized methods of presentation that generally organize contemporary arts spaces, and the modernist concepts of representation that often ground conversations about how art occupies space and time. The course will examine different, non-Cartesian roles being made available to the human body in various artworks and readings originating from Mexico, Brazil, Japan, and Korea. It will also focus on how issues concerning linear and non-linear orientations of physical space, object relations, and theories of time are located within current, international architectural discourse. Throughout the class, participants will be reading, expositing, and critiquing texts by artist and philosopher Lee Ufan, interweaving them with lectures, videos, and writings by Mono-ha, Asco, Lina Bobardi, and Alain Badiou, among others.

Satisfies Art History Elective

ARTH-520-3 Audience as Subject
Betti-Sue Hertz
Prerequisite: None

This course follows the Yerba Buena Center for the Arts' (YBCA) *Audience as Subject* exhibition and investigates the dramatic and political potential of representing the corporeal audiences of live cultural events in contemporary art. Like the exhibition, it is divided into two parts. *Part 1: Medium* focuses on representations of medium sized, live audiences at theaters, concert halls, and other public venues, asking how these audiences and their members behave—as citizens—in an age when entertainment and political engagement are so entangled with issues of cultural and political agency. *Part 2: Extra Large* features stadium-sized audiences, considering them through the tensions that flourish between formations of collectivity and anonymity, spontaneity and fear, pleasure and danger, freedom and socio-political mechanisms of control. Taught by Betti-Sue Hertz, the YBCA's Director of Visual Arts, this course also provides a look at curatorial approaches to the topic, wherein research is conducted for the purpose of exhibition making.
Satisfies Art History Elective

ARTH-535-1 Duchamp's Long Shadow
Claire Daigle
Prerequisite: None

This reading- and discussion-based seminar will trace and question the art historical and critical positioning of Duchamp as a generative engine of various movements and genres throughout the 20th into the 21st centuries. It seems almost impossible to imagine an example of contemporary art unaffected in some way by the practices, strategic "chess" moves, and/or provocative personae of Marcel Duchamp. We all seem to have, to use Robert Smithson's case, an incurable case of "Duchampitis." Why might this be the case? Is it particularly characteristic of the unfolding of contemporary American art? How might East and West Coast Duchamp open onto different legacies? What sort of challenges might women and non-Western artists pose to this Dada Daddy? These are the types of questions we will approach through consideration of Duchamp in relation to neo-dada, minimalism and post-minimalism, conceptual art, pop, institutional critique, camp and gender performance, the arts of appropriation, installation art, and art work that combines text and image. Topical points of focus will include Duchamp's humor, gamesmanship and wordplay; the shift of self-definition from painter to artist-at-large; the legacy of the readymade as it informs contemporary practices and blurs boundaries between art and everyday life, and between the manufactured and the handmade; questions of skill/de-skilling and the anti-aesthetic; the signature and indexical sign in relation to questions of authorship and authority; the rejection of "retinal" art for idea art; the concepts of the *inframince* and the delay. The class will approach this material through the multiple lenses of history, theory, play, and practice.
Satisfies Art History Elective
Students registering for ARTH-535-1 are strongly recommended to enroll in SC-500, The Large Glass Revisited, taught by Richard Berger. For more information on SC-500, please see page 89 of the course schedule.

ARTH-536-1 The Art of Gossip: Queering the Art Historical Archive
Nicole Archer
Prerequisite: None

Inspired by Gavin Butt's book *Between You and Me: Queer Disclosures in the New York Art World, 1948-1963*, this seminar critically explores how gossip "produces and maintains the filiations of artistic community," while also considering why this vital, and patently queer, discursive practice has been given so little attention by the discipline of art history. Participants will reflect on how the exclusion of 'gossip' marks a certain prudish and heteronormative tendency within the field, and how it also signals the need for a radical transformation of what qualifies as art history's archives. Moving from mid-20th century New York into the present, socially-networked and globalized moment, the course will cover various artworks and art histories, personal memoirs, celebrity gossip magazines, and websites alongside Butt's work and the theoretical frameworks provided by Jacques Derrida's *Archive Fever* and Avital Ronell's *Telephone Book.*
Satisfies Art History Elective

ARTH-590-1 Thesis I: Independent Investigations
Dale Carrico
Prerequisite: Open to only MA and Dual-Degree Students
In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.
Satisfies Requirement for the MA in History and Theory of Contemporary Art and the MA/MFA Dual Degree

ARTH-591-1 Thesis II: Collaborative Projects
Meg Shiffler
Prerequisite: Open to only MA and Dual-Degree Students
This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.
Satisfies Requirement for the MA in History and Theory of Contemporary Art and the MA/MFA Dual Degree

CS-500-1 What Now? Aesthetics and Politics between Past and Future
Dale Carrico
Prerequisite: None
Hannah Arendt writes of political freedom that it demands only a present in which to think and a space in which to act – and one way to think of the relation of aesthetics and politics is to take up the long tradition of aesthetics as serial assertions of a modernity delineating historically situated judgment (a present in which to think) of an enabling and disabling worldly artifice (a space in which to act). This course will be an intensive survey of postmarxist aesthetics and will include readings by Wilde, Marx, Benjamin, Bloch, Lukacs, Brecht, Adorno, Barthes, Arendt, Debord, Althusser, Marcuse, Hebdige, Williams, Klein, Ranciere, Spivak, Jenkins, Bishop, and Dean; all read in the larger context of French, English, and German episodes in the still-ongoing quarrels of the Ancients and Moderns. Students will also read from Plato, Aristotle, Boileau, Etherege, Congreve, Hume, Shaftesbury, Kant, Schiller, Nietzsche, Heidegger, Lyotard, Latour, Harvey, Bourriaud, and Hardt.
Satisfies Critical Studies Elective

CS-500-2/US-500-2 Cities, Globalization, and Empire
Eddie Yuen
Prerequisite: None
What is globalization and what has been its effect on cities and urban life? Does the accelerated circulation of capital, commodities, people, and information mark a new epoch in the world system, or merely a new twist on imperialism? How are gentrification, the privatization of public space, and the militarization of urban life related to US imperial power? How does the emergence of "planet of slums" affect immigration patterns as well as racial, class, and gender orders? What will be the impact of the financial and ecological crises on cities, including San Francisco? These are some of the questions that will be explored in this class. Economic, political, environmental, and cultural aspects of globalization will be addressed, and attention will be given to "grassroots" forms of globalization, including the urban social movements that have challenged the corporate domination of the world.
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective for MA in Urban Studies

CS-500-3/US-500-3 The Crowd in Urban and Rural Visions
Laura Fantone
Prerequisite: None

This class engages with the imagery of crowds and masses in visual arts, especially focusing on the modern and contemporary periods. Works examined will include paintings and engravings of the French Revolution, the 1848 revolutions, the Paris Commune, images of urban slums, the colonial era, the post-colonial period, and the movements of the 1960s and 1970s. The masses are depicted in painting and film as a political and poetic element that is constantly paired with power and fear. These two concepts will guide our examination of questions of visibility of "the people," the invisibility of work, the celebration of the bourgeoisie and the depiction of "revolutionary" subjects. The difference between vision from above and the vision from street-level of the urban crowds frames the images and artists we will look at in a spectrum of utopian and dystopian ideas of the masses. This course will also look at the contemporary concern about excessive urbanization and the accompanying nostalgia for the rural. Is the "crisis" of the crowd (either invisible or threatening and hyper-visible) directly related to the celebration of nature and solitude? This class presents a critique of such scenarios, looking at the interdependence of the rural and the urban populations. We will critically address pastoralism, the pioneer mentality, and the romanticization of nature as an empty, comfortable space for the artist's solitude. Among others, we will consider the work of Francisco Goya, Eugene Delacroix, George Seurat, Fritz Lang, Diego Rivera, Pellizza da Volpedo, and the Russian Avant Garde. We will also focus on recent work by Vanessa Beecroft, Do-Ho Suh, Kim Sooja, Zhang Huan, and other contemporary artists.

Satisfies Critical Studies Elective
Satisfies Urban Studies Elective for MA in Urban Studies

CS-500-4/US-500-4 The City of Ritual Body
Takeyoshi Nishiuchi
Prerequisite: None

This course examines the performance theory that springs from medieval Japanese Zen Buddhist thought and its application to contemporary art practices. In particular, it inquires into the Zen rite of forgetting-self-in-stillness, into performative actuality, not propositional factuality, of the self that dissolves by dint of motion-less body. The inquiry will be carried out by studying Rikyu, a medieval Japanese aesthetician who claimed that the dissolution occurs most perspicuously as repetitive actions with things in a building in a city, i.e., that urban architectonics is crucial to meditative human presence. This study of ritual will guide us to consider, cross-culturally, modern artists such as Fred Sandback, Wolfgang Laib, and Bill Viola, as well as the two modern philosophical notions of "festival" and "activity" presented respectively by Hans-Georg Gadamer and Ludwig Wittgenstein.

Satisfies Critical Studies Elective
Satisfies Urban Studies Elective for MA in Urban Studies

CS-500-5 Pictures of Health: Art, Medical Imaging, and the Body
Meredith Tromble
Prerequisite: None

This course investigates models of the human body and concepts such as "normalcy," "health," and "disease," beginning at the intersection of contemporary art and medical imagery. Artists and illustrators have made profound contributions to establishing the metaphors Western culture uses to understand the body, such as "body-as-machine," "body-as-text," and "body-as-system," and also to the critique of these models. Among the many modern and contemporary artists we will consider are photographers Esther Bubley and Catherine Wagner, filmmaker Araya Rasdjarmrearnsook, painters Tang Muli and Katherine Sherwood, sculptors Claire Falkenstein and Kiki Smith, conceptualists Tina Takemoto and Hannah Wilke, and transmedia artists Ann Chamberlain and David Wojnarowicz. We will also explore a range of medical images such as anatomical models, EKGs, medical atlases, MRI scans, and pain scales from the standpoint of visual culture and protocols of looking. Through critically engaging with images and the work of scholars such as Guy Cook, Michel Foucault, Peter Galison, Susan Sontag, Lisa Cartwright, and Elaine Scarry we will investigate the visual encoding of bodily experience and the exchange between bodies and images. This is a seminar class requiring attendance, reading, discussion, written response, and a final project.

Satisfies Critical Studies Elective

CS-502-1 Culture Industry/Media Matters
Frank Smigiel

While tracking the global circulation of mass culture from the early 20th century to the present, this course will focus on local, personal, and eccentric adaptations of mass cultural forms. We will consider how artists have remade the public event, distending ideas about publicity, public forms (like the theater or cabaret), and the passive role of the audience. We will follow artists who make emerging mass media something diaristic and intensely personal, often seizing technology for the uses of the self or for a small community of friends. And we will track artists who revive seemingly outmoded technologies—zines, community radio, smock shops—as they seek new models for artistic circulation, public engagement, and display. Likely suspects include the Cabaret Voltaire, Oskar Schlemmer and Bauhaus performance, Allan Kaprow, Anna Halprin, Andy Warhol, Yoko Ono, Bruce Conner, Trisha Brown, Gordon Matta-Clark, Avalanche, the Kitchen, the East Village, the Red Krayola, New Queer Cinema, Alex Bag, Andrea Zittel, Allison Smith, Noemie LaFrance, Fritz Haeg, Dave McKenzie, and Ryan Trecartin.

Satisfies core requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-504-1 Research and Writing Colloquium
Robin Balliger

This course will immerse MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a ten to fifteen page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Dean of Academic Affairs, and the program chairs.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

All EMS courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

EMS-503-1 Beyond Exhibitions
Hou Hanru

Curatorship of contemporary art exhibitions is one of the most important and problematic aspects in the transformation of the global art scene. Far beyond the field of mere exhibition making, it has become a crucial driving force in defining contemporary art, which continues to be reinvented through curatorial interventions. This course will include travel to New York and Los Angeles, where students will meet with curators through visits to museums and galleries.

Program course fee: $2,500

EMS-507-1 Art's Curtain Call
Frank Smiegel

What happens to both visual art spaces and performance-based work when the former becomes the stage for the latter? As large and small-scale visual art programs across the globe embrace live idioms, from Tino Seghal at the Guggenheim in New York to Allora & Calzadilla at the American pavilion in the 2011 Venice Biennale, performance work is increasingly being sited to visual art space. Such a turn is hardly new, as Gertrude Stein and Virgil Thomson's opera *Four Saints in Three Acts* appeared at the Wadsworth Athaeneum in 1934; Yoko Ono's first iteration of *Cut Piece* debuted at the Sogetsu Art Center in Tokyo in 1964; and Experiments in Art & Technology commissioned performances via MoMA in New York in 1965. It's true, though, that we often think of performance work in visual culture via the NYC lofts of the 1960s and 70s, imagining that such experimental work requires open, free-form places. This class will investigate what happens when the radical energy of live work is brought into the institution. We will ask how the "live" might resist or reinforce the spectacle of global artwork, once it is brought into that global belly. We will wonder too about the local manifestations of this situation, wondering how social practice and food-as-art work in the Bay Area works across places from the Headlands Center for the Arts to SFMOMA to the Oakland Museum of California.

EMS-590-1 Thesis I: Independent Investigations
Dale Carrico
Prerequisite: Open to only MA and Dual-Degree Students

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in Exhibition and Museum Studies

EMS-591-1 Thesis II: Collaborative Projects
Meg Shiffler
Prerequisite: Open to only MA and Dual-Degree Students
This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs will work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming, and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.
Satisfies Requirement for the MA in Exhibition and Museum Studies

All US courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

US-500-2/ CS-500-2 Cities, Globalization and Empire
Eddie Yuen
Prerequisite: None
What is globalization and what has been its effect on cities and urban life? Does the accelerated circulation of capital, commodities, people, and information mark a new epoch in the world system, or merely a new twist on imperialism? How are gentrification, the privatization of public space and the militarization of urban life related to US imperial power? How does the emergence of "planet of slums" affect immigration patterns as well as racial, class, and gender orders? What will be the impact of the financial and ecological crises on cities, including San Francisco? These are some of the questions that will be explored in this class. Economic, political, environmental, and cultural aspects of globalization will be addressed, and attention will be given to "grassroots" forms of globalization, including the urban social movements that have challenged the corporate domination of the world.
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective for MA in Urban Studies

US-500-3/ CS-500-3 The Crowd in Urban and Rural Visions
Laura Fantone
Prerequisite: None
This class engages with the imagery of crowds and masses in visual arts, especially focusing on the modern and contemporary periods. Works examined will include paintings and engravings of the French Revolution, the 1848 revolutions, the Paris Commune, images of urban slums, the colonial era, the post-colonial period, and the movements of the 1960s and 1970s. The masses are depicted in painting and film as a political and poetic element that is constantly paired with power and fear. These two concepts will guide our examination of questions of visibility of "the people," the invisibility of work, the celebration of the bourgeoisie, and the depiction of "revolutionary" subjects. The difference between vision from above and the vision from street-level of the urban crowds frames the images and artists we will look at in a spectrum of utopian and dystopian ideas of the masses. This course will also look at the contemporary concern about excessive urbanization and the accompanying nostalgia for

the rural. Is the "crisis" of the crowd (either invisible or threatening and hyper-visible) directly related to the celebration of nature and solitude? This class presents a critique of such scenarios, looking at the interdependence of the rural and the urban populations. We will critically address pastoralism, the pioneer mentality, and the romanticization of nature as an empty, comfortable space for the artist's solitude. Among others, we will consider the work of Francisco Goya, Eugene Delacroix, George Seurat, Fritz Lang, Diego Rivera, Pellizza da Volpedo, and the Russian Avant Garde. We will also focus on recent work by Vanessa Beecroft, Do-Ho Suh, Kim Sooja, Zhang Huan, and other contemporary artists.

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective for MA in Urban Studies

US-500-4/ CS-500-4 The City of Ritual Body
Takeyoshi Nishiuchi
Prerequisite: None

This course examines the performance theory that springs from medieval Japanese Zen Buddhist thought and its application to contemporary art practices. In particular, it inquires into the Zen rite of forgetting-self-in-stillness, into performative actuality, not propositional factuality, of the self that dissolves by dint of motion-less body. The inquiry will be carried out by studying Rikyu, a medieval Japanese aesthetician who claimed that the dissolution occurs most perspicuously as repetitive actions with things in a building in a city, i.e., that urban architectonics is crucial to meditative human presence. This study of ritual will guide us to consider, cross-culturally, modern artists such as Fred Sandback, Wolfgang Laib and Bill Viola, as well as the two modern philosophical notions of "festival" and "activity" presented respectively by Hans-Georg Gadamer and Ludwig Wittgenstein.

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective for MA in Urban Studies

US-590-1 Thesis I: Independent Investigations
Dale Carrico
Prerequisite: Open only to only MA and Dual-Degree Students

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in Urban Studies

US-591-1 Thesis II: Collaborative Projects
Meg Shiffler
Prerequisite: Open only to only MA and Dual-Degree Students

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming, and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in Urban Studies

Other Interdisciplinary Study Offerings

IN-503-1 Topics in Linguistics for Non-Native Speakers of English
Jill Bond

This course is for graduate non-native speakers of English who are writing a thesis. Students will explore underlying cultural differences among academic writing styles, reading critically, writing critiques, giving oral presentations, and writing academic content related to their theses (e.g., research papers, proposals, MFA and artist statements). The course will address skills in inquiry, critical analysis, argumentation, and research, as well as oral presentation strategy and academic writing conventions as it relates to each student's thesis.

Graduate Studio Electives

NG-500-1 Alternative Contexts
Stephanie Syjuco

This course is intended for students interested in creating projects outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Students will create projects and works during the semester, from proposal to execution to documentation.
Satisfies Urban Studies Seminar Elective

NG-512-1 The Habana Bienal: An Alternative from the Perspective of Difference
Tony Labat and Jeannene Przyblyski

SFAI is excited to accept an invitation from the Instituto Superior de Arte (ISA) to participate in the 11th Havana Biennial during the Spring 2012 semester. NG-512-1 The Habana Bienal is a unique opportunity for second-year graduate students to learn about global issues in contemporary art while experiencing the arts and culture of Cuba—a nation that has been divided from the US through embargo since the early 1960s.

Graduate students enrolled in the The Habana Bienal will meet at SFAI during the Spring 2012 semester and travel to Cuba May 13–25, 2012. The class will research, develop, and create work in collaboration with students and faculty at ISA. Students will engage with ISA Prof. Rene Franciso, as well as with curators and historians, visit artists' studios, attend lectures and panels, and participate in other educational activities presented by the Biennial.

Professor Tony Labat first took a class to Havana for the Biennial in 1999 and since then has continued to maintain and build upon relationships with artists, curators and historians that will provide a rich network for resources, inspiration and dialogue as students engage with local artists. Dean Jeannene Przyblyski has a long-standing artistic and scholarly interest in global cities. As Director of the Bureau of Urban Secrets, she has led cultural interventions and written on urban cultural politics in cities around the world.

Travel date: May 13-25, 2012
Program Course Fee: $2,205
The program course fee includes a round-trip flight to Cuba, accommodations, and visa fees.

For more information, please see page 6 of the course schedule.

PA-500-1 Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar
Mark Van Proyen

In this course, students will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will be required to respond to each other's presented work in both verbal and written form.

PR-500-1 Digital Technology and Contemporary Practice
Griff Williams

The matrix through which artists create printed work is an area of profound change. In the context of describing new printmaking processes, the computer or digitally coded information alters the way images are made, stored, mediated, and finally "impressed" or printed. This seminar will investigate the use of technology as a medium, as both subject and object in art practice. Students will participate in discussions and demonstrations at the Bay Area's first digital fine art press, Urban Digital Color and Gallery 16. The course will explore contemporary uses of technology in art making and conceptual applications of electronic media, and include dialogue with electronic media artists such as Ken Goldberg, Joaquín Alvarado, Lynn Hershman Leeson, and Amy Franceschini.

SC-500-1 The Large Glass Revisited
Richard Berger

This course will be taught as part seminar and part lab. In the first half of the semester, students will explore the indirect mechanisms, skewed physics, and enduring poetry of *The Large Glass*, in the context of Duchamp's time in order to revise or adjust these workings to reflect our contemporary times. In the second half of the semester, each student will produce a comprehensive document equivalent to the Green Box, which could be used to produce a model or prototype for the Personal Large Glass or related work. The course will include weekly discussions of each student's projects, as well as technical assistance in completing the projects, as needed. Selections from the following texts will be used in the course: *Duchamp in Context: Science and Technology in the Large Glass and Related Works*, Linda Dalrymple Henderson; *Le Macchine Celibi/The Bachelor Machines Exhibition Catalogue*, essays by Harald Zeeman, Peter Corson, Arturo Schwartz et.al.; *Marcel Duchamp Or The Castle of Purity*, Octavio Paz; *The Bride Stripped Bare by her Bachelor's Even: a typographic Version by Richard Hamilton of Marcel Duchamp's Green Box,* by Marcel Duchamp, Richard Hamilton, and George Heard Hamilton.

Students registering for SC-500-1 are strongly recommended to enroll in ARTH-535-1, Duchamp's Long Shadow, taught by Claire Daigle. For more information on ARTH-535-1, please see page 82 of the course schedule.

Graduate Critique Seminar

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one Graduate Critique Seminar per semester, and may not enroll in more than two Graduate Critique Seminars per semester.

GR-500-1 Graduate Critique Seminar
Laetitia Sonami

Laetitia Sonami's art practice focuses on presence and participation as expressed through sound, objects, performance, and technology. While students from all media are encouraged to participate, the seminar will highlight investigative approaches to blending and expanding one's practice across media, genres, and contexts. Special attention will be given to how a student's stated intention is manifested in the work, and how to focus on what is essential and acknowledge extraneous gestures that obscure one's work. Commitment, risk taking, artistic responsibility, and openness are very much encouraged. Students are expected to show work-in-progress three times during the course of the semester. Readings and references will be provided based on the group's discussions and areas of interest.

GR-500-2 Graduate Critique Seminar
Tony Labat

We look at stuff, watch stuff, talk about stuff; and we learn in ways that are sometimes unexpected. Some make things happen, some watch things happen, and others don't know what is happening…or happened. Intention, intention, intention, the awareness of context, career concerns, and the construction and relationship to one's audience will be addressed, as well as a constant reminder that no one cares what you like. We strive to arrive at a place where intuition and the learned are reconciled and become second nature, with patience and faith to go through the mud to achieve clarity. This is a seminar grounded in a conceptual and rigorous approach to observing what is in front of us, paying attention to details, and developing a language and vocabulary to address the work in a formal way. The ability to laugh at and embrace the absurd is required.

GR-500-3 Graduate Critique Seminar
Allan deSouza

Allan deSouza's practice ranges across performance, installation, photography, digital-painting, and text-works, including art criticism and fiction. Seminar students are encouraged to pursue ideas through any medium, simultaneously expanding the boundaries of that medium, while developing parallel and generative vocabularies. In similar ways to how an artwork's meaning is never "complete," the critique will be pursued as a context-specific practice that deliberately suspends judgment of good and bad, while examining those processes through which meaning is constructed. The critique will follow a method of students presenting work without prior explanation, thereby prioritizing class/viewers' responses. Emphasis will be placed on developing historically-informed work that engages with the contemporary.

GR-500-4 Graduate Critique Seminar
Sharon Grace

This Graduate Critique Seminar is structured to provide a learning environment within which graduate artists from multiple disciplines present their work for critical and aesthetic response. Through rigorous critique and analysis, each student is expected to develop and refine their problem solving skills and present their work a minimum of three times in the course of the semester. This seminar is a lab for students to become increasingly informed and knowledgeable with respect to art historical precedents and references; learn new art theoretical/critical vocabulary; take risks; test one's thesis; resolve formal art issues with respect to the grammar, syntax and history of one's materials through research into the meaning and history embedded in the materials, and how to work with that meaning; learn to defend one's work; and develop knowledge of critical discourses in one's area of interest. Throughout the semester, specific texts, video/media, and other media sources will be suggested. Students enrolled in this seminar are required to write an artist statement. By developing language and contextualization around their work, students will expand their understanding of the work and define meaning that will further develop and direct the processes of signification.

GR-500-5 Graduate Critique Seminar
Julio Morales

Julio César Morales is an artist and curator currently working both individually and collaboratively, in a range of media including photography, video, social sculpture, and digital media. Working as an artist and curator Morales has a unique experience in both areas of production within an exhibition context. Morales has created art in a variety of settings, from juvenile halls and probation offices to museums and art colleges to social interventions and alternative non-profit institutions. Students will receive critical feedback on the conceptual aspects of art making while working closely with the instructor in order to develop strategies for the production/presentation of artworks by considering materials, audience, and exhibition opportunities.

GR-500-6 Graduate Critique Seminar
Pegan Brooke

Pegan Brooke makes paintings and video/poems and is interested in art, nature, philosophy, and literature. Most relevant to this course description, she is interested in the work and ideas of each student in her class. Students working in any material, or non-material, are welcome. A sense of humor is useful. The tone of the seminar is serious, rigorous, open, and generous. The intention of the critiques is to assist each artist in creating works of art that fully embody their ideas and concepts, and to learn to analyze the form/content relationship. Other topics of discussion may include artist statements, galleries, artist residencies, graduate reviews, and Vernissage as well as impromptu discussions based on student interests.

GR-500-7 Graduate Critique Seminar
Dewey Crumpler

Dewey Crumpler's primary modes of expression are painting, video, collage, and sculpture. He has a deep interest in history, music, literature, and philosophy. These practices are folded into his pedagogical approach. The critique seminar involves a rigorous process of personal engagement with each student's work and seeks to expose its strengths and weaknesses through an open and honest dialogue. The seminar will also include a series of challenging readings for discussion to illuminate ideas relevant to students' work.

GR-500-8 Graduate Critique Seminar
Brett Reichman

The seminar is a critique rotation of studio work-in-progress and completed work. Students will decisively address the technical and conceptual positioning of their artwork both as evidence of a personal expression and as a political or philosophical viewpoint. An emphasis will be placed on the contextualization of one's art within a public arena and the need to construct a bridge between private experience and public inquiry, underscoring the importance of situating contemporary practices within a variety of coordinates. All aspects of student's working methods will be critiqued to shed light on the level of accomplishment and to reveal unrecognized potentials for further development. The establishment of a graduate thesis project will be realized in preparation for intermediate and final graduate reviews.

GR-500-9 Graduate Critique Seminar
Yoon Lee

This seminar will operate from the standpoint of examining how works of art can be understood as organizations of experience. Much of this pertains to ideas that were once called formalist, but it extends to the psychological as well, because form always sustains an analogy to some type of state of mind and being. The ways of describing this analogy will necessarily be diverse and particular to the mico-community of the seminar, but the consistent expectation will be that students understand that all works of art should operate as a model of the mind. This class will take painting as its primary focus, but will also consider works executed in the analogous media of sculpture and photography. Students from the various MA programs who want to improve their ability to articulate unscripted critical responses will also be welcome.

GR 500-10 Graduate Critique Seminar
Linda Connor

Linda Connor's Graduate Critique Seminar is designed to give steady constructive feedback that is relevant to each student's individual maturity as an artist. She works with students across many of the disciplines including film and printmaking, but her expertise lies in photography. Connor excels in project development, editing, and sequencing and uses these as ways to consider the content, form, and meaning of the work. Over the course of the semester, students are encouraged to develop a deep and working knowledge of the artistic history of their medium; to know its practitioners past and present, as well as its visual historical and contemporary manifestations. This background knowledge allows for a deeper understanding and appreciation of students' own work by giving them the information to place their art practice within the context of the larger visual and creative evolution.

GR-500-11 Graduate Critique Seminar
Henry Wessel

Each student will be scheduled to present work in-progress on three specific dates during the semester. Class discussions will address conceptual and formal concerns suggested by the appearance of the work. Primary emphasis will be on establishing an intelligent, referential approach to criticism and on implementing a disciplined, energetic method of working that will assist students in reaching their instinctual and intellectual potential. In addition to regular presentation of work, each student will be required to contribute oral and written responses during each meeting.

GR-500-12 Graduate Critique Seminar
Ian McDonald

This cross-disciplinary critique seminar is for students interested in how working with the hand engages conceptual strategies for artistic production. These conceptual strategies include local production versus global production and how the act of "making" has far-reaching political and ethical implications. Material choices, historical strategies of fabrication, and the way we as artists understand our role in this complex milieu of conceptual challenges will shape the content of this course. Students will also be encouraged to investigate their work in relationship to their everyday lives in an effort to further their research into how their work can be part of the everyday world, not a separate studio practice.

GR-500-13 Graduate Critique Seminar
Anjali Sundaram and Hiro Narita

This course explores contemporary, experimental, and narrative film/video practices as they relate to the work of participating graduate students. Critiques will emphasize visual storytelling and formal innovation, while a series of in-class exercises will develop technical proficiency with emerging technologies and contemporary cinema practices. Students will formulate and elaborate individual or collaborative work around an agreed-upon theme. A professional cinematographer, Narita is interested in the role the camera and light play in articulating character and story. Sundaram makes experimental, mock-documentary and narrative work. She is currently writing a dramatic feature about the South Asian community in Silicon Valley.

GR-500-14 Graduate Critique Seminar
Jeannene Przyblyski

This seminar will offer the opportunity to present your work to your peers for critique, as well as to refine your skills in participating in peer review and feedback. It is open to students in all media and departments. Much of our work together will entail defining some core terms of contemporary art practice and critical discourse in a context that embraces the role of art as itself a form of research and critical thinking in dialogue with broader fields of knowledge production, dissemination and interpretation. How can we be both more precise and more expansive in the terms we choose to think and talk about art and the ways in which it engages with the world? How do these terms make their way back into forms of art practice that more often than not refuse to agree to disciplinary and medium-specific boundaries (even as our alliance with/passion or frustration for a medium informs our sense of practice)? How do "medium" or "media" themselves become questions to be posed within the broader context of practice and process?

Graduate Tutorial

GR-580 Graduate Tutorial

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Laetita Sonami (GR-580-1)
Tim Sullivan (GR-580-2)
Ranu Mukherjee (GR-580-3)
Reagan Louie (GR-580-4)
Bruce McGaw (GR-580-5)
Jeremy Morgan (GR-580-6)
Taravat Talepesand (GR-580-7)
John Priola (GR-580-8)
Amy Todd (GR-580-9)
Anjali Sundararm (GR-580-10)
John deFazio (GR-580-11)
Mildred Howard (GR-580-12)
Kate Ruddle (GR-580-13)
Ginger Suarez Wolfe (GR-580-14)
Jennifer Locke (GR-580-15)

Graduate Practicum

EMS-588-1 Exhibition and Museum Studies Practicum
6 Units

As part of the Master of Arts in Exhibition and Museum Studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, national, or international level. Students work with someone affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assists the student in placing his or her fieldwork into the broader context of their program of study.

GR-590-1 Art Worlds: History, Theory and Practice
Jennifer Rissler and Zeina Barakeh

This course prepares students for entry into a globalized art world conceived not as a monopolistic dealer-critic system in the modernist sense, but as an adaptive network of practitioners, marketplaces, institutional models, and public forums. By providing strategies for negotiating its various components—galleries, curators, collectors, art schools, foundations, nonprofit cultural institutions, and the media (understood as both mainstream media as well as the emergent culture of social media)—the course helps students define career trajectories that are appropriate to their individual needs and studio practice, without compromising integrity, ethics, and self-image. The course offers a historical and theoretical perspective on the institutions and cultural apparatuses that have shaped the contemporary understanding of the social and market value of art, as well as practical information pertinent to the professional life of the contemporary artist, including portfolio and website development, résumé writing, the presentation of professional qualifications for public commissions, press releases and more. Questions central to sustaining a contemporary practice will be explored, including: How and in what contexts are the aesthetic, intellectual, spiritual, civic, and monetary values of

art determined and negotiated? How is the economy of art a matter of money and media—the ways in which a place of visibility in the history and criticism of art is indexed to market value? How do artists seek to be both producers of art and negotiators of its discourses through active roles as artist-critics, artist-curators, artist-publishers, and artist-entrepreneurs?

This professional practices course is supported by the Emily Hall Tremaine Foundation

US-588-1 Urban Studies Practicum

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students may arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives or private collections, locally, nationally, or internationally. The student works with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also advises the student on the relations among the practicum experience, the development of the thesis, and the contextualization of fieldwork within the broader program of study.

PB-400 Post-Baccalaureate Seminar
Reagan Louie (PB-400-1)
TBA (PB-400-2)

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

Graduate Lecture Series

GR-502-1 Graduate Lecture Series
Tony Labat and Claire Daigle
0 Units

The Graduate Lecture Series is intended to work in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series is intended to provide exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role toward defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:30 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Additionally, presentations and screenings by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled.

Attendance at all of the Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Bac students. Attendance at the Visiting Artists and Scholars Lectures is strongly recommended for all graduate and Post-Bac students. First-year MFA, MA, and Dual Degree students are required to submit five 1-page response papers on the Graduate Lecture Series through the course's Moodle page over the course of the semester.

Reviews

GR-592-1 MFA Intermediate Review
0 UNITS

Students are required to register and present work on their thesis to their committee for Intermediate Review near midpoint of the third semester. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. *Students who fail their second Intermediate Review will be dismissed from the MA program.*

GR-594-1 MFA Final Review
0 UNITS

MFA students are required to register for Final Review in their final semester at SFAI. *Students who do not pass the Final Review will not receive their MFA degree.*

GR-599-1 MFA Graduate Exhibition
0 Units

All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times, and rooms to be announced). *Students who do not pass the Final Review will not receive their MFA degree and will not participate in the MFA Exhibition.*

MA-592-1 MA Intermediate Review
0 UNITS

At the end of their second semester, students are required to register and present work on their thesis to their committee for Intermediate Review. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review the following semester. *Students who fail their second Intermediate Review will be dismissed from the MA program.*

MA-594-1 MA Symposium
0 Units

Students are required to register and present work from their completed thesis at the MA Symposium at the end of the fourth semester. The presentation of thesis work represents completion of the MA Program. If the thesis remains incomplete or fails to meet the standards of the review committee, students will be asked to re-enroll in the spring semester of Thesis I the following academic year. *Students who fail to submit and present from an acceptable thesis by the end of the sixth semester will be dismissed from the MA program.*

GR-587
Graduate Assistantship
0 UNITS

A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend. A student cannot serve as a Graduate Assistant for a course that s/he is enrolled in. For additional information and application procedures, students should contact the Graduate Office.

GR-597
Graduate Teaching Assistantship
0 UNITS

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. A student cannot serve as a Teaching Assistant for a course that s/he is enrolled in. For additional information and application procedures, students should contact the Graduate Office.

Contact Information and Campus Maps

Contact Information/
Directions

800 Chestnut Street
Main Campus

2565 Third Street
Graduate Campus

CONTACT INFORMATION

800 Chestnut Street
San Francisco CA 94133
(between Leavenworth and Jones Street)
www.sfai.edu

24-Hour Info	415 771 7020
Academic Affairs	415 749 4534
Administration	415 351 3535
Admissions	415 749 4500
Undergraduate Advising	415 749 4853
Graduate Advising	415 641 1241 x1015
Area Manager (Design and Technology, Film, New Genres, Photography)	415 749 4577
Area Manager (Painting, Printmaking, Sculpture)	415 749 4571
Area Manager (Interdisciplinary Studies)	415 749 4578
Graduate Center	415 641 1241
Academic Support Services	415 749 4533
Continuing Education	415 749 4554
Exhibitions and Public Programs	415 749 4550
Financial Aid	415 749 4520
Counseling Center	415 749 4587
Registration and Records	415 749 4535
Security	415 624 5529
Student Accounts	415 749 4544
Student Affairs	415 749 4525

DIRECTIONS

From the East Bay
Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at the SF Green Clean onto Jones Street. The San Francisco Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula
Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

From Marin County
Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

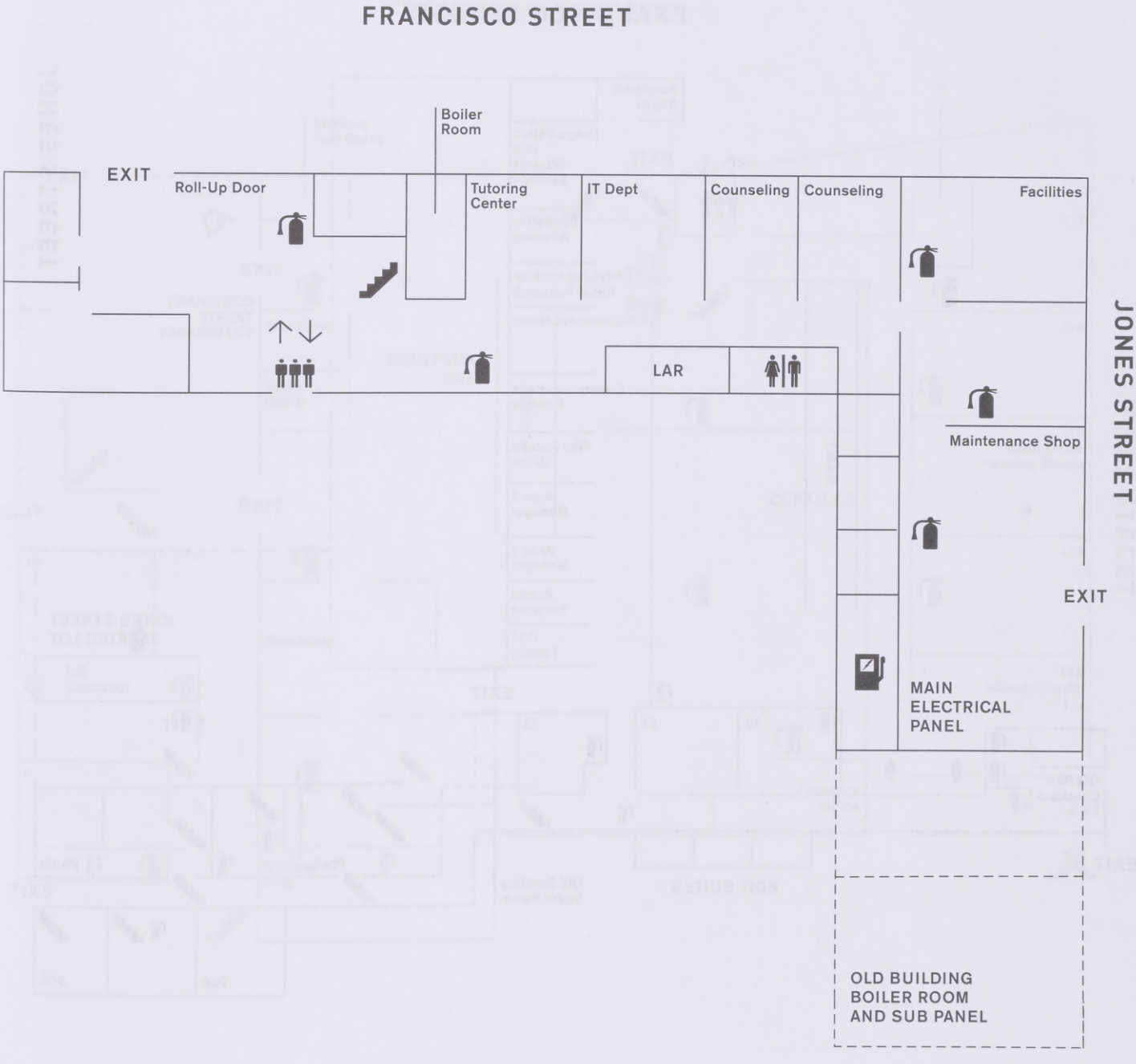
Parking
The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

Public Transportation
The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415 673 6864.

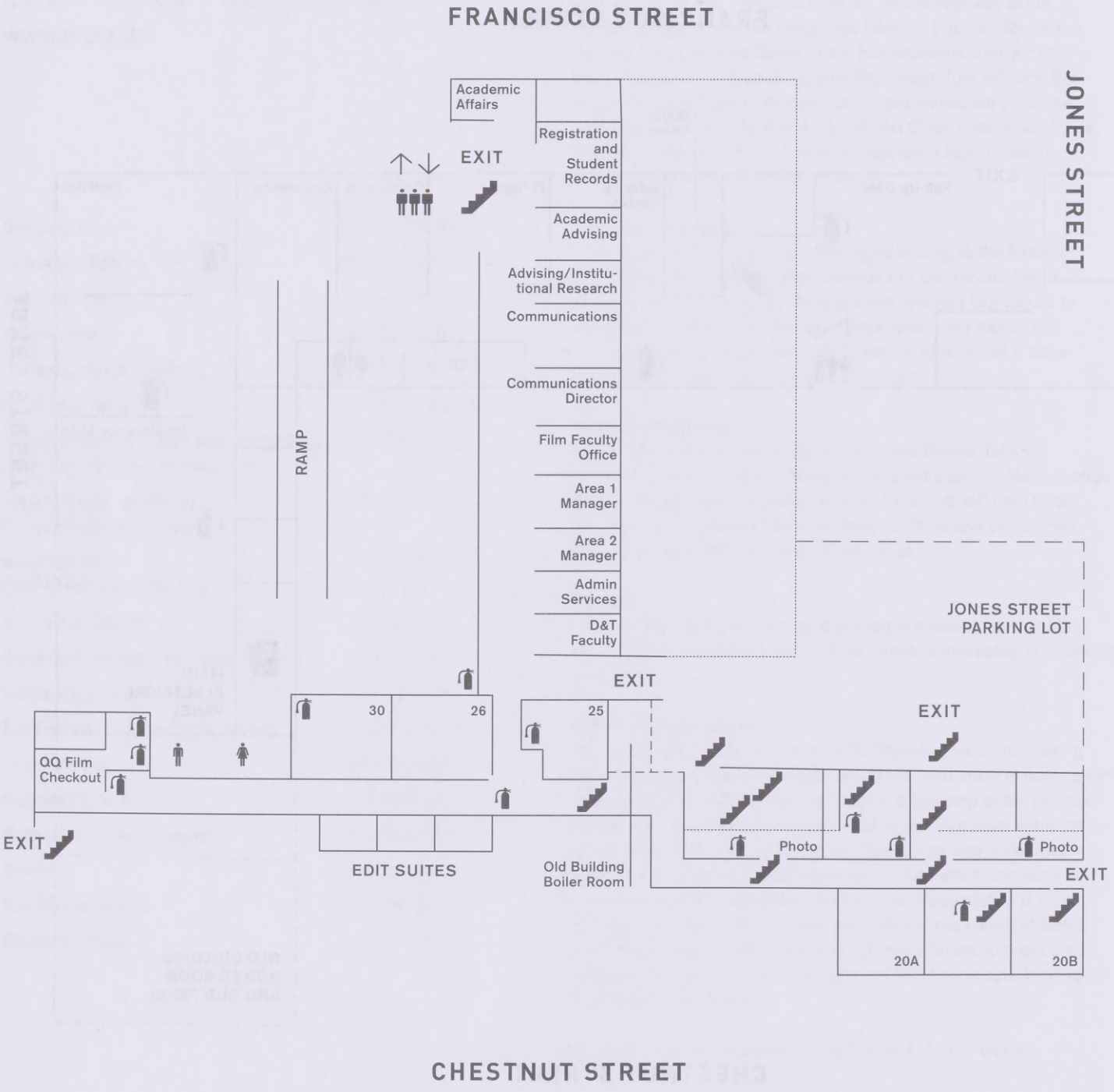
BASEMENT LEVEL MAINTENANCE

800 Chestnut Main Campus



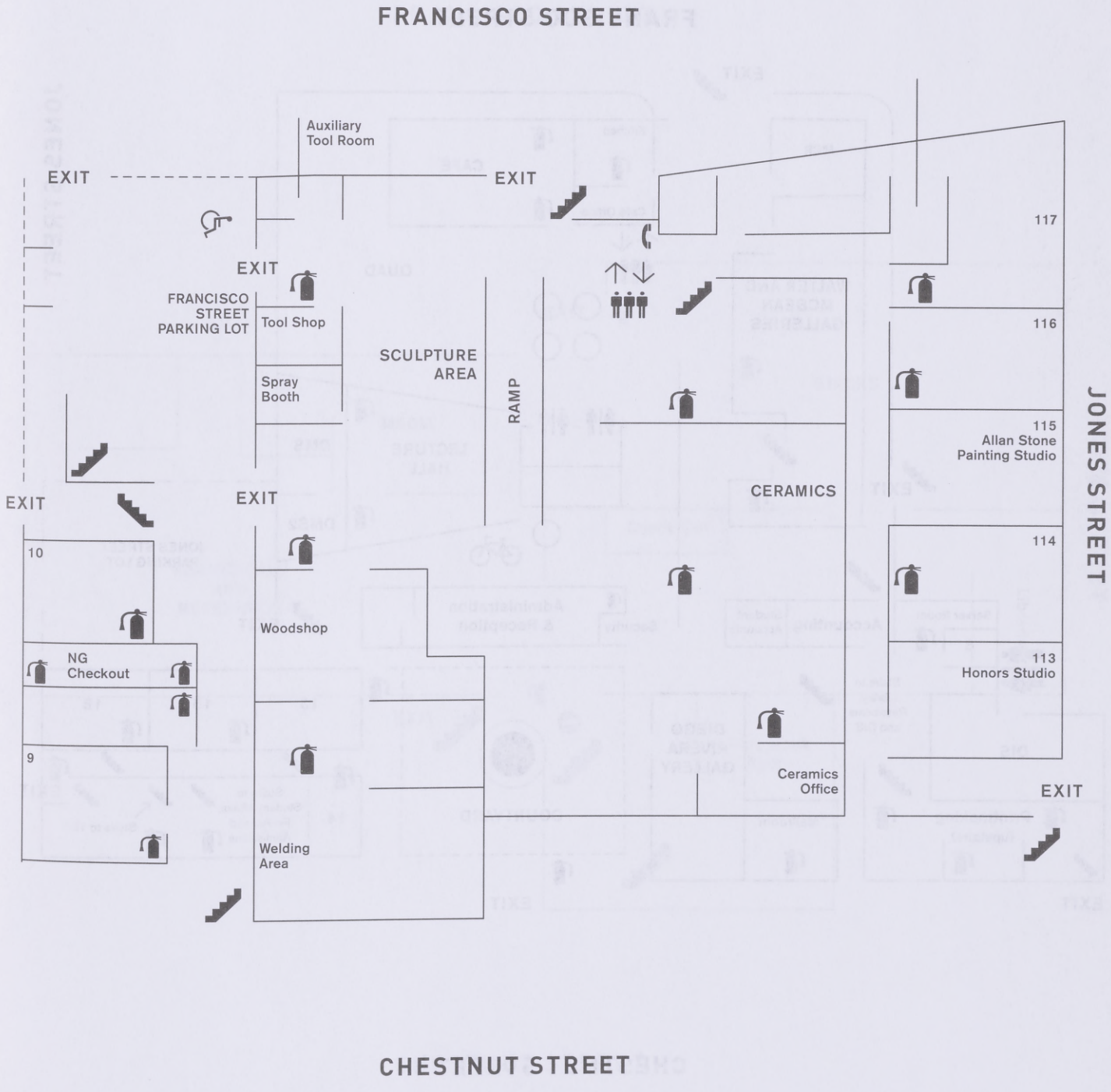
MEZZANINE LEVEL

800 Chestnut Main Campus



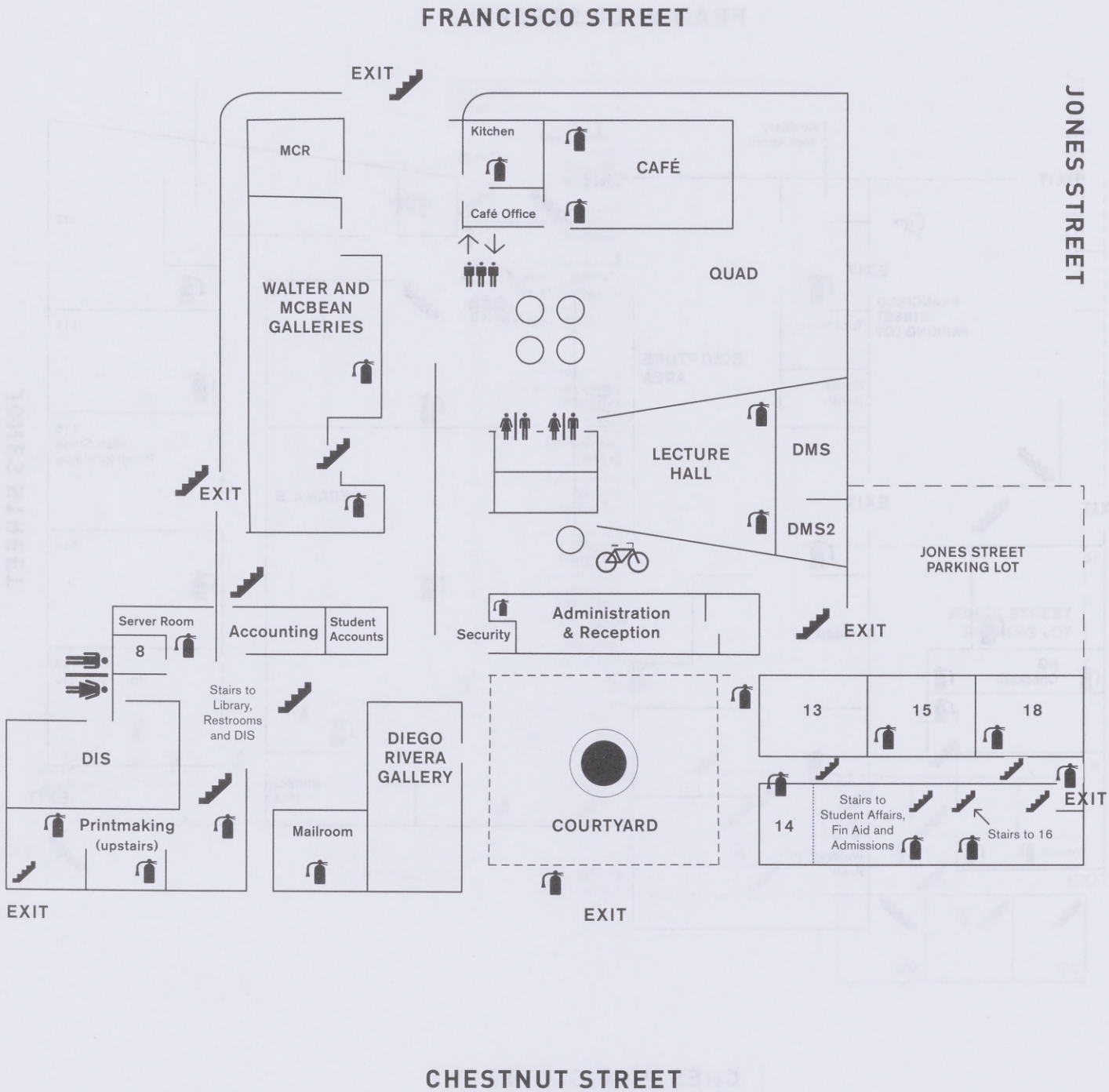
STUDIO LEVEL

800 Chestnut Main Campus



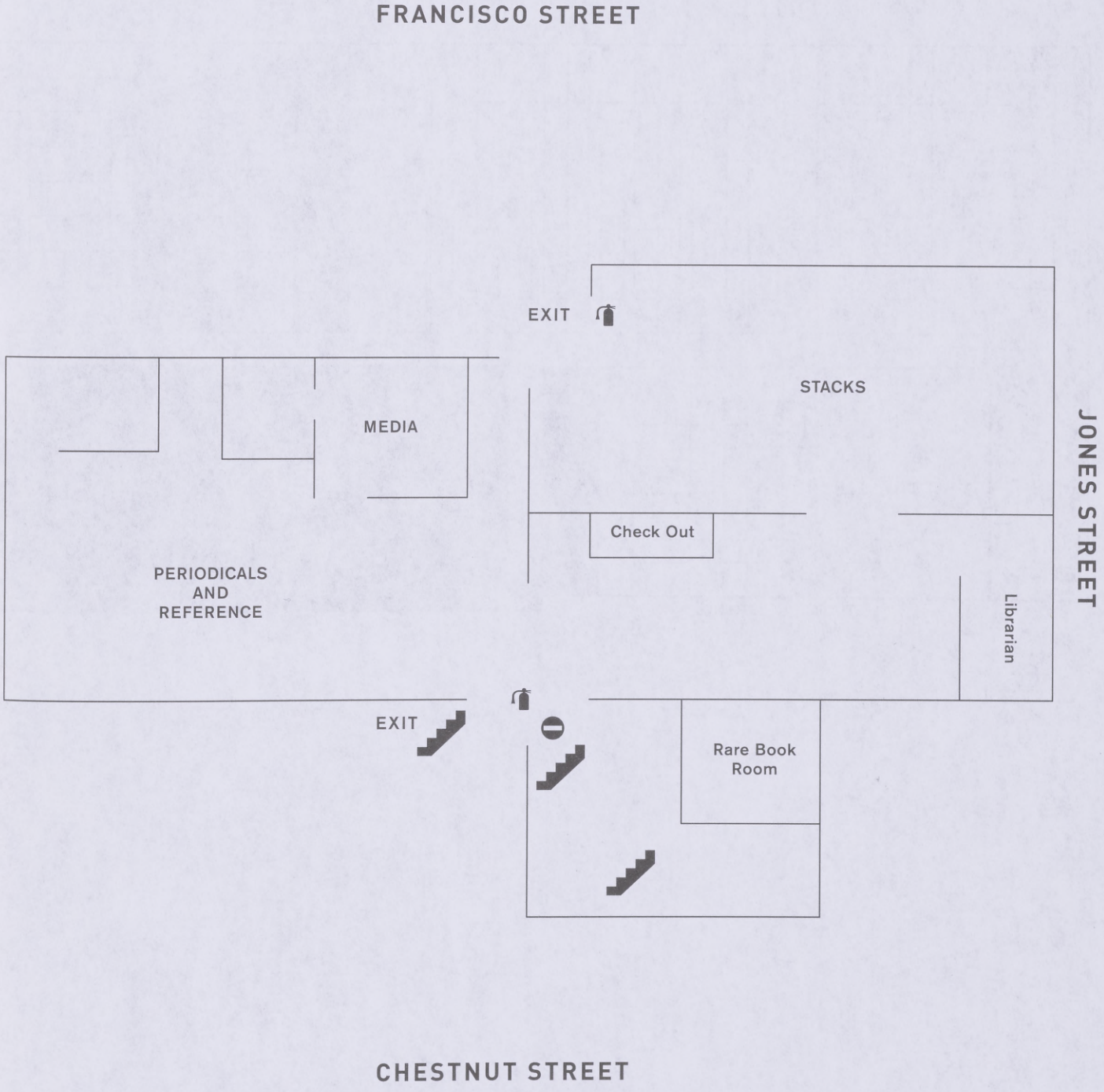
MAIN LEVEL

800 Chestnut Main Campus



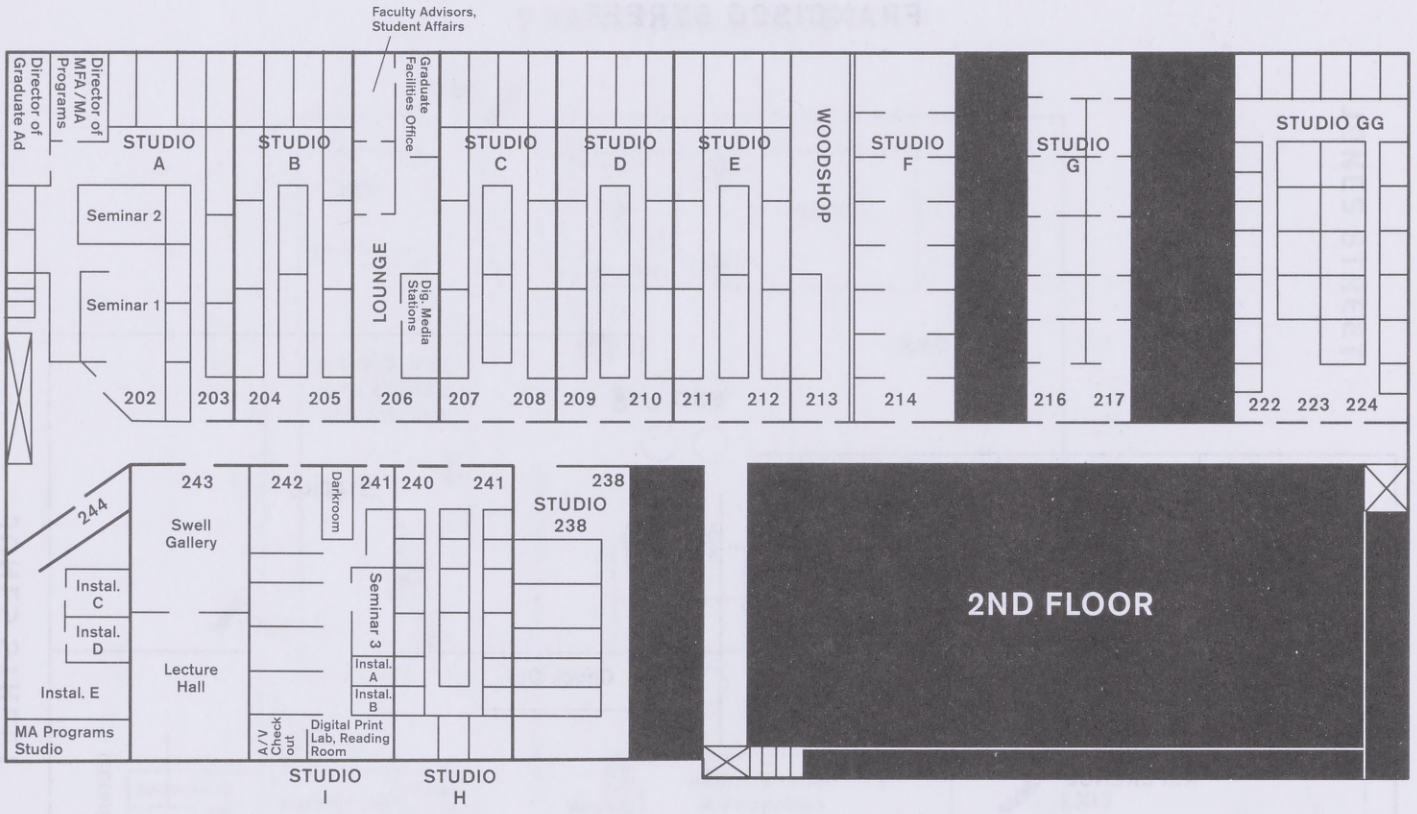
LIBRARY

800 Chestnut Main Campus



GRADUATE CENTER

2565 Third Street Graduate Campus



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